

March/April 2015
Volume 40, Number 5



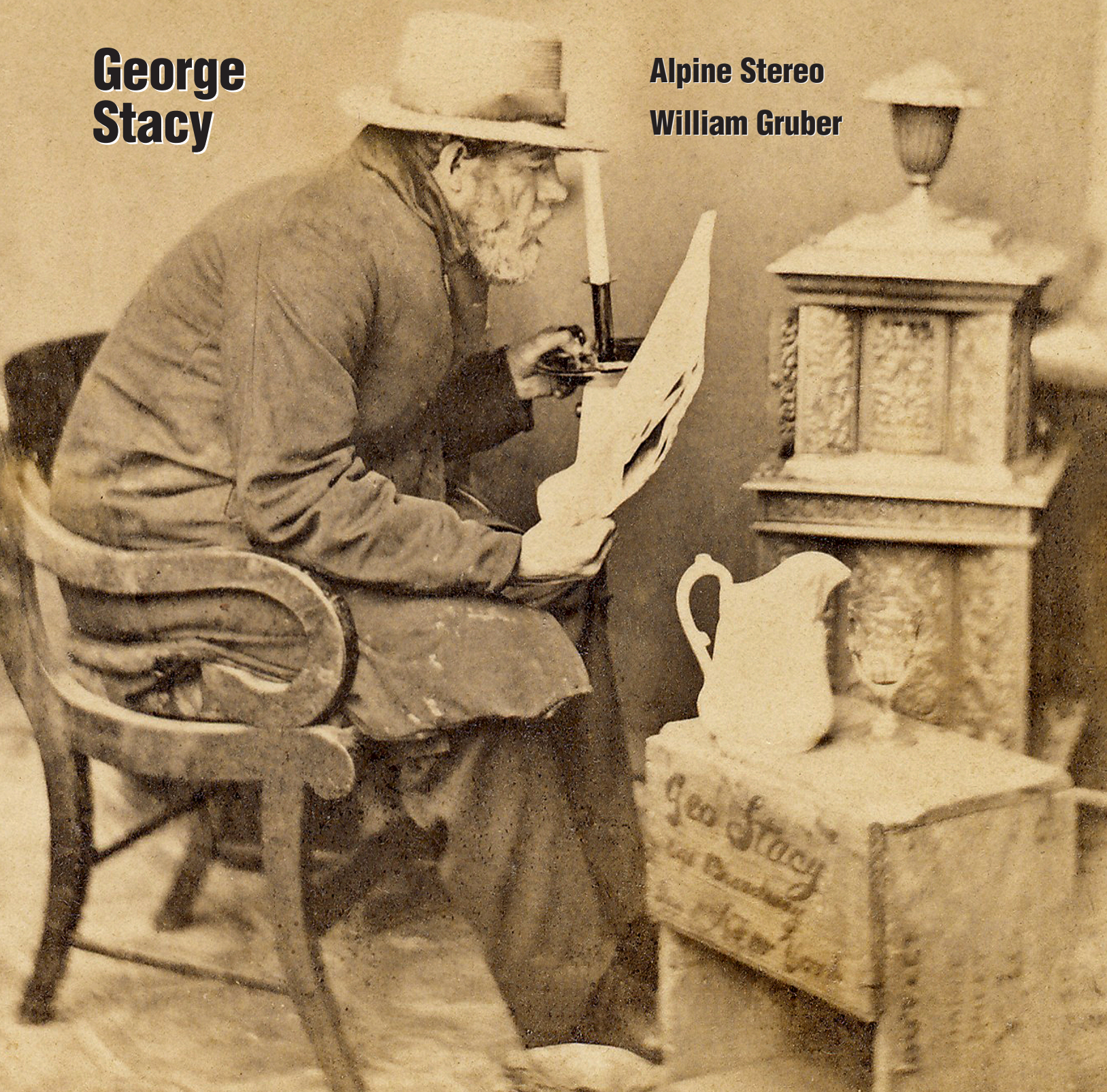
A Publication of
National
Stereoscopic
Association, Inc.

3-D Imaging Past & Present

STEREO WORLD

**George
Stacy**

**Alpine Stereo
William Gruber**



'50s Flavored Finds

A taste of the late '40s through the early '60s found in amateur stereo slides



A Canoeing Adventure

This sequence of views was provided by Bruce Hodgson, of Ontario, Canada. He shot them with his trusty Kodak Stereo camera while on a canoe trip through Algonquin Park in Ontario in 1961.

"Thirteen canoeists in six canoes, over a period of two weeks. A family of bears tore into our food packs at the second campsite, leaving us with canned pork and beans (which I learned to love forever after) and one multi-course dinner and chocolate cream pies at a logging camp deep in the park."

The first view is labeled "Shoving Off, Big Trout Lake, Sat., July 8, 1961." The other two views, both from Tues., July 11, show the group traveling the Little Madawaska River.

That looks like a very beautiful place to spend two weeks in July, but it's too bad he wasn't able to get any stereo photos of the bears! 🐻



This column combines a love of stereo photography with a fondness for 1950s-era styling, design and decor by sharing amateur stereo slides shot in the "golden age" of the Stereo Realist—the late 1940s through the early 1960s. From clothing and hairstyles to home decor to modes of transportation, these frozen moments of time show what things were really like in the middle of the twentieth century.

If you've found a classic '50s-era image that you would like to share through this column, please send the actual slide or a high-resolution side-by-side scan as a jpeg, tiff or photoshop file to: Fifties Flavored Finds, 5610 SE 71st, Portland, OR 97206. You can also email the digital file to strwld@teleport.com. If the subject, date, location, photographer or other details about your image are known, please include that information as well.

As space allows, we will select a couple of images to reproduce in each issue. This is not a contest—just a place to share and enjoy. Slides will be returned within 6 to 14 weeks, and while we'll treat your slide as carefully as our own, Stereo World and the NSA assume no responsibility for its safety.

STEREO WORLD

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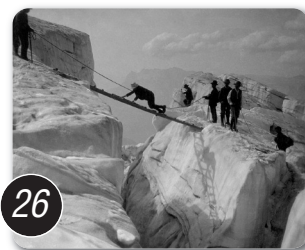
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Front Cover:

Stereographer George Stacy disguised as an old man reading the news. Just one of many Stacy views in our feature "George Stacy" by Keith B.C. Brady and Jean Stacy Gore.

Back Cover:

"Fallen Aspen" (Mono County) by David Lee, from our memorial to the late master stereographer in this issue's Stereoscopic Society of America column by David Kuntz.



The National Stereoscopic Association

is a non-profit organization whose goals are to promote research, collection and use of vintage and contemporary stereoviews, stereo cameras and equipment, and related materials; to promote the practice of stereo photography; to encourage the use of stereoscopy in the fields of visual arts and technology; to foster the appreciation of the stereograph as a visual historical record.

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Annual membership dues (six issues): \$32 third class US, \$44 first class US, \$44 all international memberships. New members receive a plastic lorgnette viewer.

Member, International Stereoscopic Union

Correction!

Please forgive the appalling typo in the previous issue's obituary for Sylvia Dennis (page 14), in the first sentence. The correct date of her death is *November 26th*. (I'm sure the people with whom she communicated via phone or email between September and mid November will be relieved by this correction.) The only lesson I can discern here is that the more perfect you try to make something, the worse the error will be that creeps in to mock your efforts.

Editor's View


Comments and Observations

by John Dennis

View-Master at 75+

In addition to ceremonies unveiling a plaque commemorating the 1938 birth of View-Master at the Oregon Caves National Monument this May, and the publication of a biography of William Gruber by his daughter (see review in this issue), the January 2015 issue of *STEREOGRAM*, the on-line publication of the Ohio Stereo Photographic Society, is devoted to View-Master articles. The special View-Master issue (Vol. 19 No. 5) features detailed articles on various aspects of the now 75+ year old format including:

- "View-Master, 75 Years and Still Alive" by Mary Ann & Wolfgang Sell
- "My non-stop Love For View-Master" by Harry zur Kleinsmiede (3-D Book Productions)
- "Your memories in View-Master Reels" (Image3D) by George Themelis
- "History of View Productions" by Michael Kaplan (viewproductions.com)
- "State of View-Master Since Basic Fun Takeover" by Sheldon Aronowitz
- "Digitizing View-Master" by George Themelis

Contacts for access to *STEREOGRAM* can be found at <http://ohio3d.com>. 

If you have comments or questions for the editor concerning any stereo-related matter appearing (or missing) in the pages of *Stereo World*, please write to John Dennis, Stereo World Editorial Office, 5610 SE 71st Ave., Portland, OR 97206.

Steven R. Best 1926 – 2014

We only recently received news of the death of NSA member Steve Best in February of last year, and the hope of learning more details further delayed a timely obituary. He had started taking stereos in 1945, later becoming an active member of the Stereoscopic Society using a variety of stereo cameras as well as creating stereo drawings, paintings, computer generated images and Pulfrich videos.

After 11 years as St. Louis County Juvenile Court Research Director and Supervisor, Steve spent 21 years as a Psychiatric Social Worker at the St. Louis State Hospital. In addition to stereography, his interests included astronomy, science, philosophy, science fiction, peace and justice issues and a range of ecological concerns.

In 1985, Steve chaired the NSA Convention in St. Louis on the Washington University Campus, Aug. 16-18 (SW Vol. 12 No. 5 page 16). It

was one of only two NSA conventions to be held on a college campus, and the only one at which the guests stayed in dorm rooms (during a summer break) rather than a hotel.

While the arrangements were generally appreciated for their affordability, some members found them too spartan and the experiment was never repeated.

I arrived in St. Louis with NSA Board Chairman Lou Smaus the day before the convention started, and Steve and his wife Joyce provided a guest room for us in their home near the Washington University campus. Dinner in their backyard that evening was accompanied by a chorus of Cicadas, my first experience with those amazingly loud insects, which of course the locals barely noticed as these were just stragglers, not part of a major "emergence" year.

(Continued on page 22)

Explore the World of Stereo Images

Please start my one-year subscription to *Stereo World* magazine and enroll me as a member of the National Stereoscopic Association.

- ☐ U.S. membership mailed third class (\$32).
- ☐ U.S. membership mailed first class for faster delivery (\$44).
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PO Box 86708, Portland, OR 97286

The Only National Organization Devoted Exclusively To Stereo Photography, Stereoviews, and 3-D Imaging Techniques.

NSA Stereographic Resources Program

We are pleased to announce that the NSA is rolling out a new, on-line resource for collectors and historians. After many inquiries, we have begun a project to update, revise and correct, and provide access to the historical checklists, backlists, biographies and other references produced by Tex Treadwell (in association with other stereo historians), and to hopefully expand this resource to include new lists and information.

The NSA Stereographic Resource Program is being launched with an exciting and long awaited checklist of Michael Burr's British comic narrative views. Many years ago, researcher Russell Norton tracked down Burr's original copyright registrations. Other than a few blind stamped cards, Burr was not credited on the majority of the cards. His name was completely unknown, and even denied by even sophisticated collectors, until Rusty's research identified and credited the original creator of these prevalent genre views. This was no easy task. In the 1850s, the new craft of photography did not have its own copyright category and images were entered along with all other works of art—paintings, illustrations, books, sculpture, etc. In the early 1860s photography was added as a category under the art registration descriptions, but search aids and modern archivists denied the existence of any photographic entries before then. Rusty undertook the task of reading through all of the entries from the 1850s and 1860s to extract information about pioneer English photographers like Burr. In addition to his steadfast work digging out copyright records, Norton was also able to acquire an incredible sample book of Burr's images, which provided further concrete evidence of the photographer's work. Rusty has kindly agreed to share his research as the inaugural list for NSA's Stereographic Resources program.

Additional listings will be made available pre-sorted into logical categories such as photographer's original number, title, date, etc. These valuable resources will be rolled out a few at a time on the NSA web site as they are completed, so researchers

should check back periodically. New updates will also be noted in *Stereo World*, and in social media. The NSA is providing free online access to these valuable historical resources.

Paula Fleming has agreed to oversee this program. As projects like this require the help of many people, volunteers are greatly appreciated. Anyone who has an interest in: "adopting" an existing list and overseeing editorial changes; transcribing and rekeying old documents; or

proposing, making and donating new ones, should contact her at britishstereos@hotmail.com. We are also seeking proposals for a permanent name for this program. Your help and offers to share your checklists and research about historical stereography are critical to the success of this exciting new program. As soon as the NSA Stereographic Resources Program is up and running, a link will be found at <http://stereoworld.org>.



National Stereoscopic Association (NSA) 	3D Stereoscopic Weekend May 23, 2015	Ohio Stereo Photographic Society (OSPS) 
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NSA, OSPS and the Canton Institute of Art invite you to attend the

NSA Midwest Regional Meeting

11th 3D Stereoscopic Weekend

When: May 23, 2015 **www.3Dweekend.com**

Where: Location - We are back to:

Quaker Square Inn at University of Akron
 135 S. Broadway Street, Akron OH 44325
 At Akron downtown, South of Cleveland OH

GONE MADDD



"DON'T YOU THINK IT'S IRONIC YOUR 3-D COLLECTION IS SO LARGE YOU'VE HAD TO RENT A SECOND FLAT?"



"DON'T YOU THINK IT'S IRONIC YOUR 3-D COLLECTION IS SO LARGE YOU'VE HAD TO RENT A SECOND FLAT?"

by AARON WARNER
 3-D by Charles Barnard

www.3-dementia.com www.cartoonistforhire.com

Harry S Truman

The "Buck Stops Here" President

by Richard C. Ryder

It felt, he said, as if "the moon, the stars, and all the planets had fallen on me." He was not far off. It had been less than three months since he had become Vice-President, and, despite the fact that FDR was clearly in failing health, he had not been kept informed about several key matters, such as the development of the atomic bomb. Yet, in spite of his sudden elevation to the Presidency of a nation gripped in the throes of a world war, this man whom many would persist in seeing as little more than a small-time Missouri politician would go on over the next eight years to confront—and surmount—many of the most serious challenges to face any American President in the entire 20th Century.

He was not exactly an accidental President but certainly an unexpected one, this one-time haberdasher about whom the strains of the Missouri Waltz seemed endlessly to swirl. He had been born in the little town of Lamar, Missouri, in May of 1884, but grew up in the much larger Independence. Poor eyesight meant heavy glasses that restricted his physical activities. Family fortunes, or rather the lack thereof, ruled out college. He worked at several odd jobs before joining his father in run-

ning his grandmother's farm. He also joined the National Guard and, during World War I, commanded an artillery unit in France, where he saw combat and won the devotion of his men.

With the return of peace, Truman married Bess Wallace, whom he had known since childhood, and opened a clothing store in Independence with an Army buddy. The store promptly went under in the poor economic times of the early post-war years. It was at this point that Truman decided to enter politics, running for judge in Jackson County with the support of political boss Tom Pendergast. (Truman had no middle name; the "S" initial he adopted as a ploy to give him added stature with Missouri voters.) For the next thirteen years, he would continue to serve in this position, which was actually more of an administrative than a judicial one.

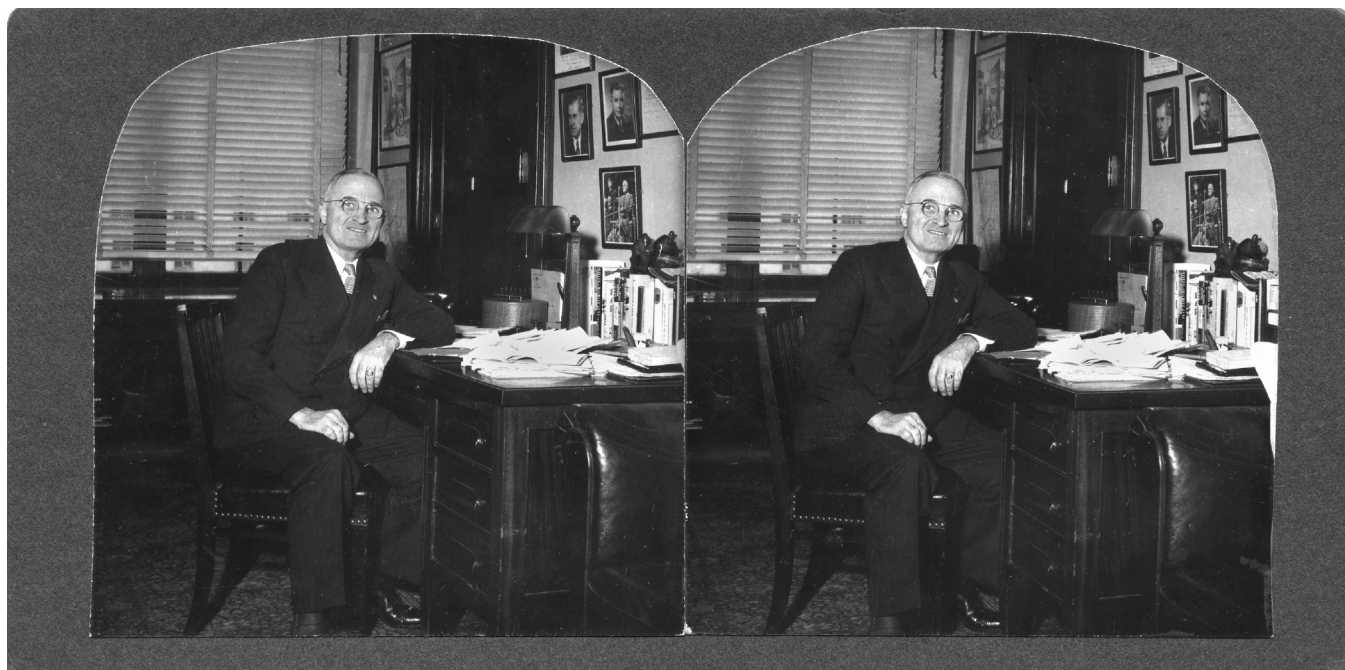
By 1934, Truman desired to run for Congress. But Pendergast already had a candidate in mind and backed Truman for the Senate instead. Unexpectedly, he won. Truman's 1st

term was undistinguished and he only narrowly won reelection in 1940. World War II would change all that. After Pearl Harbor, Truman was named to head a Senate committee investigating problems in the defense industry, uncovering waste, fraud, and shoddy workmanship that saved billions of dollars.

Oddly, neither FDR nor Truman wanted the Missourian as Vice-President in 1944. The President preferred to retain Henry Wallace, but both he and Truman's choice were ruled out for political reasons and Truman, who had gained public attention by his handling of the war investigations, was persuaded to run. Only 83 days after he was sworn in to the second spot, Harry Truman found himself President of the United States.

One of the things FDR had not briefed Truman on had been the Yalta Conference and the growing intransigence of the Soviets in Eastern Europe. Now, just weeks after the German surrender, Truman was off to Potsdam, outside Berlin, to discuss with Churchill and Stalin the shape

.....
Harry Truman at his desk where he kept the famous "The Buck Stops Here" sign. This may not be in the White House, which was undergoing renovation during much of Truman's Presidency, but possibly in the neighboring Blair House, which served for a time as the substitute Executive Mansion.





Rite of Spring: Truman throws out the first pitch on opening day of the baseball season, a tradition begun by President Taft nearly four decades before.

of the postwar world. While there, he was informed of a successful experiment that had taken place in the New Mexico desert, an experiment that would forever change the shape of human history.

Although Truman had gotten hints about a top-secret "Manhattan Project" during his Senate investigations, he only learned of the pending development of atomic weapons and their destructive potential on his first day as President. Should the bomb be used against Japan, which, despite the loss of its Navy, air arm, and outlying possessions, showed no signs of giving up? In fact, appalling U.S. casualties incurred during fighting on Iwo Jima and Okinawa and the near suicidal Japanese defense there suggested that invasion of the home islands might cost as many as a million American casualties.

It was largely to prevent this that Truman okayed the use of the atomic bomb, in an attempt to induce the Japanese to surrender. Ironically, by preventing the invasion, the bombs probably saved over a million *Japanese* lives as well, although this fact did not play a significant part in Truman's reasoning. A subsidiary motive may, however, have been to demonstrate to Stalin that the U.S. was not to be trifled with.

Accordingly, on Truman's orders, a B-29 bomber, the "Enola Gay" (named for pilot Paul Tibbets')

mother), dropped the first atomic bomb on Hiroshima on August 6th, while a second (and perhaps unnecessary) bomb was dropped on Nagasaki three days later. The Japanese promptly surrendered and World War II was over.

The return of peace brought its own problems, chiefly curtailing Stalin's ambitions in Europe. When Greece and Turkey seemed threatened by Communist aggression, the President announced a policy of "containing" Communism by providing support for nations fighting to remain free, a policy that quickly became known as the Truman Doctrine. Furthermore, Secretary of State George C. Marshall unveiled an Administration plan to combat Russian expansion by rebuilding the war-ravaged economies of Western Europe.

To clarify the threat, Truman invited former British Prime Minister Winston Churchill to his home state, where Churchill powerfully enunciated the concept of an "iron curtain" stretching across Europe. When in 1948 the Russians cut off land access to Western zones of occupation in Berlin (deep in Soviet East Germany), Truman authorized a heroic airlift of supplies to the blockaded city that continued until the Soviets reopened the border a year later.

Despite these successes, many people still had a low expectation of the

President, epitomized by the popular jibe that "To err is Truman." In part this was due to his background, in part to the fact that he had succeeded the larger-than-life FDR. Then too, there was the sluggish economy and Truman's failure to get much of his domestic agenda, the "Fair Deal," through a hostile Congress.

There were achievements, however, like the G.I. Bill, which provided benefits for returning World War II veterans. In the area of Civil Rights, Truman, whose ancestors had included slave owners, proved an unlikely leader, appointing the first black justice to the Court of Appeals and desegregating the military by executive order.

Truman was a feisty President, whose caustic vocabulary and volatile temper led to the nickname of "Give 'em Hell Harry." Yet Truman also understood the demands of the office, which found expression in a sign prominently displayed on his desk, "The Buck Stops Here." People within a chain-of-command could always deny responsibility or "pass the buck" to someone higher up by claiming they had been ordered to do whatever was at issue, but there was no one to whom Harry could "pass the buck."

Truman's stand for Civil Rights, mild though it was, led to a split in the Democratic Party, with the splinter "Dixiecrats" under South Carolina's Strom Thurmond complicating things when, in 1948, Truman ran

(Continued on page 40)

David Lee, 1950-2015

The SSA, and the 3-D community as a whole, lost one of its most preeminent members when David Lee passed away earlier this year, after a year-long battle with ALS. I don't think it's an exaggeration to say that David was one of the very finest artists currently working in the medium of 3-D, and his extraordinary images, particularly his black and white landscape photography, were always a major attraction when they appeared at the 3D-Con art gallery.

David was a quiet and soft spoken individual, and though many of us admired his work, very few of us were privileged to know him well. In fact, my guess is that readers who cannot place him by name would instantly recognize his photography (and the viewer he created for viewing large 3-D prints). Following are the personal recollections of some of his friends in the NSA, as well as others who knew him through the SSA folios.

Lawrence Kaufman:

There is no question that David Lee had a true gift of taking a photo

and was one of the best 3-D photographers. His black and white stereo views and his large "Hyper View" images are all works of art. When David passed on January 28, 2015, SSA lost a Master, who was always ready to teach others. David had been a member of several SSA folios

and a former circuit secretary. He was in Cassie's Feline stereo card folio and often wrote her encouraging comments on her submission envelopes.

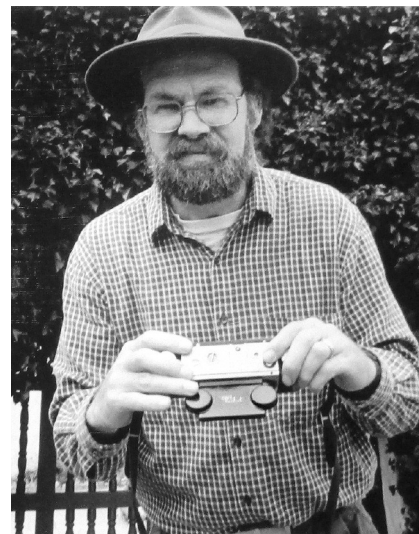
I always looked forward to seeing his current entry. Several years ago, David published stereo cards that he would regularly send out to interested collectors. I bought many of his views, but unfortunately David got involved in other projects and he discontinued sharing his work in this way. I will truly miss seeing his work.

Cassie Kaufman:

When our SSA folio arrived at my house, I was always anxious to look through the images. I could always count on David's to be the best image of the folio. I have heard him called the greatest 3-D photographer

The Society and Beyond

The Stereoscopic Society of America
and the Wider, Deeper World of Today's Stereographers
by David Kuntz



David Lee in 1998, outside the Carmel Mission. From a stereo by Georgette Freeman

of our generation, and that may very well be true.

Holding a David Lee stereo card in your hand is truly holding a piece of fine art. The image is always remarkable—inevitably black and white, often flowing and dream-like, with dramatic lighting. Then, turning the card over would give me a window into the meticulous detail that David would put into his images, including notes on camera separation, camera settings, and lighting. There I'd find information on the paper used to print his card, and the detailed techniques used on the computer.



"Fallen Aspen" (Mono County) by David Lee.

.....
"Echo Fall" by David Lee.



.....
"Half Dome from Glacier Point" by David Lee.



Finding out that I was being added to a SSA folio that included David Lee was both a delight, and a little unnerving all at the same time. After all, how could I ever hold my own with such a stellar photographer? I am quite new at printing cards and thought it would be a good learning experience for me. Well, it has been a great experience for me. And, in one of my last folios, David complemented me on my image. Let me tell you, I was on cloud nine! And, I guess I still am.

Craig Daniels:

David was—the best. His creative sense of what's worthwhile to aim a camera at, and his loving treatment of each new pair of images produced a succession of not just perfected blue ribbon stereographs, but inspiring portals to many hundreds of natural and cultural subjects.

He was in Feline folio for about 20 years—since the days when we voted and sent out an annual award to the most appreciated member: a black ceramic Egyptian cat with a golden earring. During that period, I proposed that it would save time and money if we simply shipped them to David by the dozen (in advance).

David Thompson:

David Lee loved Yosemite. He made some of the most wonderful black and white stereo views of Yosemite and the Sierra Nevada that I have seen.

Linda and I were privileged to join him one year in Yosemite, along with Ernie Rairdin, when David was selected as an Artist in Residence through the Ansel Adams Gallery. During our three day stay we had a great time talking and taking 3-D

views. Working with David was a great education.

He liked to photograph in low light, often waiting until dusk to take his views. He was very patient, he knew what he wanted his view to look like, and was willing to wait for the perfect time to snap the shutter. David was quiet, but always willing to share his knowledge. To be able to work with and watch him was a real joy. I will prize the stereo views of David's I own.

He not only worked with Holmes style view cards, but made large format views. He had designed a beautiful hand held viewer for these. While he had a number of exhibitions over the years, the one in Yosemite stands out in our memory.

Dennis Green:

I worked with David Lee in a minor fashion—having videotaped



.....
*"Hearst Mining
 Building" by David Lee.*

five of his workshops at NSA conventions:

Mesa, AZ (2000) – "Advanced Techniques in Stereocard Making"

Buffalo, NY (2001) – "Making Stereo Cards"

Charleston, SC (2003) - "Using Photoshop to Make Stereo Images"

Miami, FL (2006) – "Improve Your Stereo Photography"

Miami, FL (2006) – "Making Stereo Panoramas"

It was David who got me into taping workshops and offering them on DVDs. I brought a video camera to the Mesa convention because I was visiting an old army buddy in Phoenix and wanted to capture some video of him and his family. I attended one of David's workshops on Hyperstereo and wished I had a recording of it, because it had so much detail in it that I would have wanted to review later—I knew I would never remember it all. I was also interested in learning about making stereo cards, so I recorded his other workshop on that topic, just for my own use. I was so happy with the results that I videotaped nearly all of the workshops in Buffalo the next year, again only for personal use. Someone asked if they would be available for purchase, so I looked into converting them to DVDs and made agreements with each of the presenters and the NSA, and the rest is history.

David was quite unassuming, but had a very nice way of presenting technical details in a friendly fashion. He didn't like seeing himself giving

the workshops, but did view them all and gave his blessing for their distribution. These workshops are still available on my GreenHouse Productions website www.3DPhotoWorkshops.com. (The workshops normally sell for \$25 each, but I'll offer a 40% discount on any or all of the David Lee workshops—\$15 each)

Ernie Rairdin:

I met David when we were both members of the Avian SSA folio. I had been a photographer all my life but had no formal instruction regarding stereo photography. David's comments on my early folio submissions were extremely helpful, as I knew little about the stereo window and how to make professional quality stereo cards. While David was secretary of the OP folio during the mid-90s, I was quite honored to be invited by him to be a member of that prestigious folio (I think he was really grooming me to take his place as folio secretary in 2000).

David was the Artist in Residence at Yosemite for the month of April, 2001. One week during that time, Linda and David Thompson, myself, and a friend of David's, were invited to spend a week with him at the house which was provided by the park. I had to spend my first night in the park at the lodge because of bad weather in the high country. David and his friend came to the valley and spent the night with me. While the Thompsons spent the next morning clearing snow from the guest house, David and I photographed the valley with four or

five inches of new fallen snow. It was the prettiest spot I'd ever seen. While David made two or three perfectly composed and exposed pieces of art, I shot several rolls of 3D snapshots that were only great because of when and where we were.

As I watched David set up his two homemade 4x5 cameras, then waiting for the perfect placement of clouds and shadows, it reminded me of Ansel Adams wandering through these same mountains and valleys many years ago. With David's two cameras placed 50 to 75 feet apart, he would throw a film can in the air and when it hit the ground, I would fire one camera and he would fire the other. This gave a lot better camera sync than counting 1, 2, 3.

(Continued on page 37)

The Stereoscopic Society of America is a group of currently active stereo photographers who circulate their work by means of postal folios. Both print and transparency formats are used, and several groups are operating folio circuits to meet the needs in each format. When a folio arrives, a member views and makes comments on each of the entries of the other participants. His or her own view, which has traveled the circuit and has been examined and commented upon by the other members, is removed and replaced with a new entry. The folio then continues its endless travels around the circuit. Many long distance friendships have formed among the participants in this manner over the years.

Stereo photographers who may be interested in Society membership should contact the Membership Secretary, Dan Shelley, 4366 Morning Glory Rd., Colorado Springs, CO 80920, (719) 209-2799, dshelley@dddsgn.com



Three Stereoscope Journeys

review by John Dennis

publishing company. Text is limited to captions, and in fact one book eschews even *that* literary minimalism.

Most impressive of the three may be *A Walk in Great Gully*, documenting a shaded creek that flows into New York's Cayuga Lake over some beautiful falls and through shallow ponds. Both the creek and the falls are on a wadeable, human scale but maintain a look of wilderness despite the near inevitability of catching other photographers in some shots. Ruiz combines water, reflections and back lighting to give his stereos the most video-like effect you're likely to find on the printed page.

The Santa Paula Experience documents a visit to the photographer's childhood home town in California. Both the captions and images tell a personal story of small town life through his favorite remembered locations, enlivened with a half dozen aerial hypers of the area. It's hard to imagine any local tourism bureau not drooling with envy over such great stereoscopic coverage. The

book closes with dramatic stereos of kids walking along railroad tracks at sunset, evoking intense memories for many readers who spent any part of their childhood in such a town.

Stage Coaches & Freight Wagons in Virginia City and Nevada City, Montana is very nearly a collection of vacation stereos from a couple of well preserved "old west" towns, with an emphasis on various wagons and the equipment associated with them. That is, if it's the vacation of a very skilled stereographer who knows how to deal with a variety of lighting situations, and who moves in for great close-ups of wagon details, etc. This is the book with no captions or text at all, and it works OK unless you really wanted to know which of the two towns hosted the wagon exhibits, barn dances, etc.

In general, these books are examples of the ideal way to present stereo pair imagery, using wire bound, heavy coated stock pages that lay flat, and keeping all the

(Continued on page 33)

It's always encouraging to see books published for the sheer joy of spreading great stereography around. That's the feeling that hit me as I looked through three recent books by NSA member Diego Ruiz, published by his Stereoscope Journey

.....
 Diego Ruiz in *A Walk in Great Gully*, "Frigid waters carve under the ice, showing with magnificent clarity what lies beneath." One of eight views of the area in winter.



George Stacy

by Keith B.C. Brady and Jean Stacy Gore

Fig. 1. Laura Keane holding the playbill for the seventh week of American Cousin. Examples of the view on New York Stereoscopic (top) and Stacy (bottom) mounts. The image dates to December 1858. This figure illustrates the difference in quality that is often the case when NYSC and Stacy views can be compared.



George Stacy was an important and prolific early stereo photographer working in the United States. He produced stereoviews of New York City, Central Park, Niagara, Washington, DC, elaborate genre views and Civil War related views. This article corrects many previously accepted "facts" and provides unpublished information about his origins, his career, and other members of his family who were photographers, and his post-photography career. References are provided throughout the text indicating the sources of information. Preparation for this article entailed examination of 1400 Stacy-published images residing in the first author's collection, the Gottheim collection at the Library of Congress and the collection of Frederick Sherfy. All photographs reproduced in this article, unless indicated otherwise, are from the first author's collection.

Treadwell's (1997) monograph on Stacy addressed the different stereoview series Stacy produced, attempted to provide background information on the photographer, and included a compilation of his known views. Making a compilation of Stacy's views is difficult because he used several numbering systems, and the same view can have multiple numbers and different titles. After about 1861 Stacy's stereoviews cease to identify him as the photographer or publisher. Many of his earlier attributed views are found on

later unattributed card mounts. Attribution of his stereoviews after 1861 relies on identifying the unique shape of the albumen prints, which will be discussed in detail.

Previous Discussions on George Stacy's Origins

Darrah had the following to say about Stacy. "George Stacy began operating in 1859 and quickly became a major producer of stereo views. He remained in business only a few years, returning to England about 1864."¹ Treadwell added: "According to Darrah and other photographic histories, he came to this country from England in 1859. I don't know what this was based on, and have seen nothing original to support it. What he did in England and where he learned the photographic art is completely unknown."² Treadwell had issues with Darrah's concluding that Stacy had left the United States in 1864, pointing out that there were Stacy stereoviews with Civil War revenue stamps canceled with a "G.S.", some with a date of 1865. This meant that Stacy was still in business after 1864.

Johnson and Lightfoot assert that "quite a few of the men attracted to the (New York) harbor came from inland towns. George Stacy, for example, had his factory at Scotland

Hill, a locality near Nanuet in Rockland County, New York", thus placing his pre-New York City career at Nanuet.³ Treadwell had heard that Stacy "was a strong Confederate sympathizer and left the country because he was unhappy at the defeat of the South."⁴

As will be seen, his origins are quite different from those proposed above.

George Stacy's Childhood Years

George Stacy was born in Sangerville, Piscataquis County, Maine on March 24, 1831. He was the fourth of Hiram and Adrianna (nee Allen) Stacy's nine children. Hiram worked as a butcher, farmer and a justice of the peace.⁵ March and April 1846 brought tragedy to the Stacy family when several members succumbed to typhus. The first to die was George's 47 year-old mother on March 7. This was followed by his 18-year old brother Hiram, Jr., then 3-year old sister Susannah Catherine, and after that 20-year old brother John Wheelock. George was just shy of his 15th birthday when he lost his mother. Hiram Stacy did not remain a widower for long. Just four months later on July 10, 1846 he married Esther Herring Beal who was a widow. She

Fig. 2. *His Royal Highness, the Prince of Wales, with Mayor Howard of Portland on his left, and in front Lord Lyons with the Duke of Newcastle on his left; photographed just prior to departure from Portland, Maine, October 20, 1860. Entered according to Act of Congress, Clerk's Office, Southern District State of New York by George Stacy, 143 Madison Street, New York. Gottheim Collection, Library of Congress.*





Fig. 3. Stacy's residence at 143 Madison Street where he lived from about 1860 though 1862/63. This was apparently a boarding house. Gottheim Collection, Library of Congress.

brought two additional children to the new household. At age 19 George was living at home in Sangerville, Maine and working as a farmer.⁶

George's Photographic Career

The first reference to George Stacy's career as a photographer may be in New Brunswick, Canada. A photographer by that name placed an advertisement in a Fredericton, New Brunswick newspaper dated July 17, 1857. The advertisement read as follows:

Something New

Just Received at
Stacy's Ambrotype Room,

In Coy's Building Over Lemont's Store

A few Stereoscopes, also a large addition to his stock of cases and frames, which is now the largest and best selected ever offered in this place. The Stereoscope is one of the most wonderful recent discoveries. Those who have not yet seen them should not fail to avail themselves of the present opportunity. Ladies and Gentlemen are respectfully invited to call in and examine specimens.⁷

His presence in neighboring New Brunswick was apparently brief as indicated by the lack of other references there to George Stacy before or after 1857.⁸ The advertisement's enthusiasm for stereoscopes further supports a connection to the George Stacy who would in a short time specialize in the production of stereoviews.

The first unequivocal reference to George Stacy working as a photographer is recorded in the 1860 U.S. Federal census. He was living in New York City with his 23 year old brother, James G. Stacy at a boarding

Fig. 4. Stacy's parlor at 691 Broadway. Note the Brewster viewer on the table. The box at center of table likely contained stereoviews.



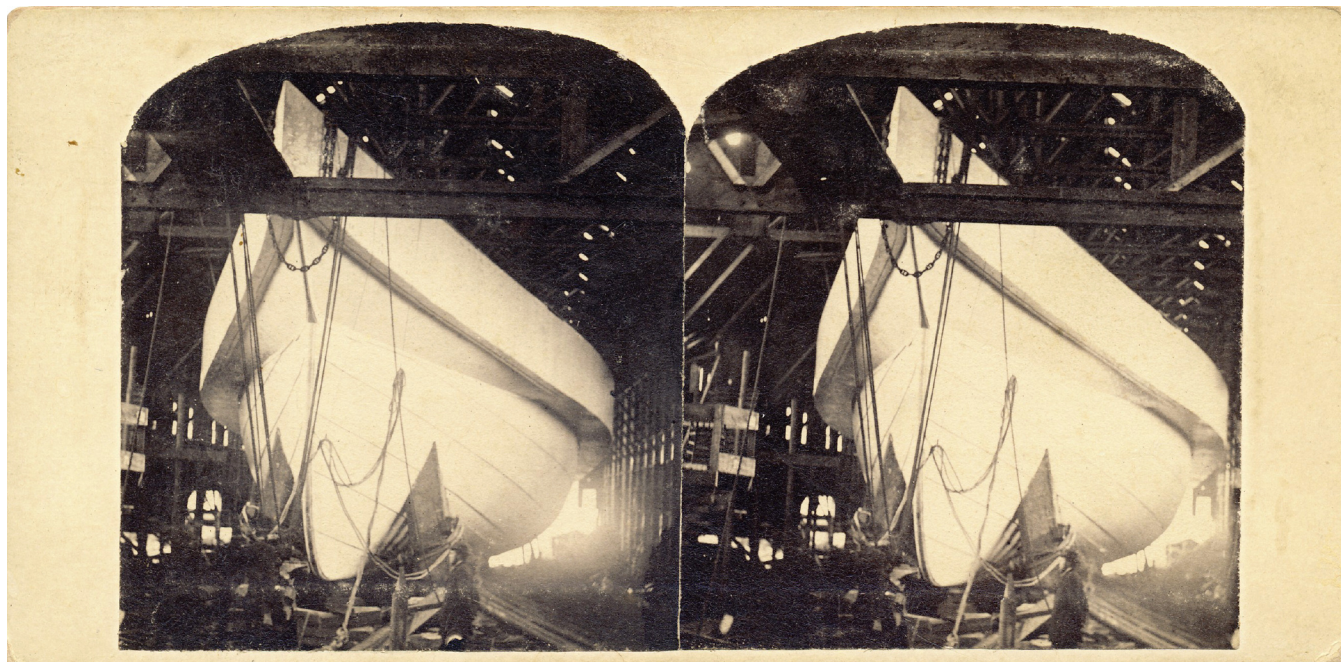


Fig. 5. The Iron Ram "Dictator" at the Delamater Iron Works, New York City. The ship was launched on December 26, 1863. The platform for the dedication is located on the extreme left; thus the image was taken around the time of the launching. The Gottheim collection contains a CDV of this view with attribution to George Stacy.

house in the Lower East Side of Manhattan. Both are described as photographers and each had personal property valued at \$250.⁹

Although there is no mention of George Stacy in New York City earlier than 1860 there are stereoviews published by the New York Stereoscopic Company (NYSC) prior to 1860 that were later republished by Stacy. The NYSC was in business in the late 1850s and had an association with D. Appleton.¹⁰

The earliest confirmed NYSC and Stacy view is of Laura Keene holding a copy of the playbill for the seventh week of the play *American Cousin* (Figure 1). The seventh week occurred during the first week of December 1858.¹¹ Other matches of Stacy and NYSC views include genre views of Santa, Flora McFlimsey, and Bluebeard, and views of New York City. George and James Stacy were likely working for or in some other way connected to the NYSC in 1859 and 60. In any event, George republished many of their genre and New York City negatives, possibly views that he took.

Other early datable Stacy published views include Blondin crossing Niagara with Henry Colcord on his back, an event that took place on August 17, 1859, and a view of Broadway Avenue in New York City that is decorated with Japanese flags

celebrating the June 1860 visit of the Japanese diplomatic mission.

The earliest stereoviews to bear Stacy's name are a series he took of the Prince of Wales visit to Portland, Maine on October 20, 1860. These bear the copyright line "Entered According to Congress, Clerks Office Southern District of New York by George Stacy, 143 Madison Street, New York." The Gottheim Collection at the Library of Congress has about a dozen views from this rare series (Figure 2). The Prince's trip to Portland was exceedingly short; he arrived by train from Boston at 1:30 pm, was paraded around town and then set off from the wharf for the *HMS Hero* at 4:00 pm. By 4:30 the *Hero* had weighed anchors and was heading to Britain.

Stacy had to work quickly to capture the views that he made of the prince and various dignitaries. Other views he took of the event, however, suggest they occurred in a less rushed atmosphere. There is a stereoview of the prince's dog Carlo with his keeper, interior and exterior views of the *HMS Hero*, including the gun deck, the prince's cabin and the ship's dining room. Some of these may have been taken during the preceding days when the *Hero* sat in port awaiting the prince's arrival. It is recorded that "(a)lthough the *Hero*, the Prince of Wales official vessel was

closed to visitors it received a visit from the Mayor of Portland, a former United States senator from Augusta, a judge from Bangor, the United States Consul at Halifax, and the governor of the state Lot M. Morrill."¹² It seems that George Stacy was among those who managed to get special permission to board the ship. These are the only known stereoviews taken by George Stacy in his native state of Maine.

When the Prince of Wales series was published in 1860 Stacy listed his address as 143 Madison Street, which is in the lower east side of Manhattan. This house is likely the boarding house he was living at during the 1860 census. He lived here until 1862. At least four photographs of this house were published by him on glass (Figure 3).¹³ George's marriage to Ann (maiden name unknown) around 1863 likely prompted his move that year from the boarding house to 151 Franklin. He lived at this address until 1865.¹⁴

George Stacy established a business address at 691 Broadway from 1861 through 1865.¹⁵ Figure 4 is a view of the parlor (waiting room) of his studio. An advertisement by Stacy in the 1863-64 Trow's Directory describes the nature of his work as copying existing photographs, and taking stereoscopic and outdoor photographs. His work was available wholesale and retail.¹⁶ Stacy advertised in the New York Daily Tribune on June 6, 1863 that he had "card photographs" (i.e., CDVs) "of over



Fig. 6. Comparison of Anthony No. 3112 and Stacy stereoviews of the Vulcan Iron Works, Charleston, SC. The images are from the same camera position. Note the differences in placement of people in the two images, and the movement of the shadow on the left. Top view from Library of Congress negatives.

200 Churches in New-York and vicinity. The trade supplied." The Gottheim collection contains about 30 examples of his church CDVs. These routinely bear attribution to "Stacy 691 Broadway" and are copyrighted 1863. Many of the CDVs can be exactly matched with stereoviews, which lack photographer identification.

Datable images by Stacy from 1861 to 1865 suggest that he was an active photographer during this time period. Stacy visited Fort Monroe in June 1861 to photograph the 5th New York (Duryee's) Zouaves and their surroundings.¹⁷

A photograph of the monitor Dictator at the Delamater Iron Works, New York (Figure 5) dates prior to its launch on January 24, 1863.¹⁸ Letters to Stacy from P.T. Barnum indicate that Barnum's estate "Lindencroft" was photographed May 1864. These letters are discussed in detail later. His stereoviews of Lincoln's Catafalque were obtained April 25, 1865 and likely photographed from his studio window.¹⁹

There is no listing for Stacy in the 1865-66 New York City directory.²⁰ During at least part of this period Stacy temporarily relocated to Rahway, New Jersey. His business while in New Jersey is identified as "photographs," not as photographer.²¹ This distinction seems to have allowed him to avoid paying the yearly photographer's tax that was enacted to help fund the Civil War. At this point Stacy was transitioning from being a photographer to a wholesale distributor of stereoviews. George's presence in Rahway in 1866 may have been to help his brother James, who was moving to Rahway, establish a studio there. Rahway also shows up as a return address on an envelope that led to serious confusion about George Stacy's origins, which will be discussed later.

Stacy's Civil War Stereoviews

Stacy's views of Fort Monroe are mentioned above. His photographic efforts are cited in a June 8 letter from one of Duryee's soldiers to the New York Times published on June

15, 1861. After describing the events at Fort Monroe the correspondent wrote "The pen, however, can convey but an imperfect idea" and suggested "you must visit Mr. STACY, No. 691 Broadway. This gentleman—a well known photographer and stereoscopist—came on with the regiment, and has, since his arrival, been busy "taking" us, in which he has been very successful—much more so than will be the enemy, I assure you. It will be a good thing to do to call on him and look over his collection."

The Fort Monroe images are the only Civil War stereoviews that were unequivocally taken by Stacy. The most commonly found Stacy-published Civil War stereoviews are of Charleston, South Carolina taken in the spring of 1865. Stacy's Charleston photographs are from the same camera positions as stereoviews published by Anthony. The negatives are different as evidenced from people and animals occupying different positions in the related photographs (Figure 6). Thus both publishers were acquiring negatives from the same photographer or photographers. Stacy-published images of Charleston can also sometimes be matched to those of J.W. Campbell. For example Stacy No. 625 "Ruins of Circular Church and Secession Hall" is taken from the same camera position as Campbell No. 188 and Anthony No. 3102.

Stacy also published Civil War period stereoviews of Savannah, GA, Hilton Head, SC, Harper's Ferry, WV, Chambersburg, PA, and Washington, DC. Many of these can be matched with images published by Anthony, and as with Charleston a different negative from the same camera position was used. The Savannah views were taken at the end of the war probably coincident with those of Charleston. The Chambersburg views show the damage inflicted by Confederate general John McCausland on July 30, 1864 when the citizens were unable to pay a ransom to prevent the town from being burned. Some Washington, DC images show public buildings draped with funeral bunting indicating that they were photographed after Lincoln's death on April 15, 1865. The one set of views that cannot be dated precisely are those of Harper's Ferry.

Perhaps the most fascinating and certainly the most enigmatic item in the Gottheim Collection at the Library of Congress is a Civil War period CDV showing Stacy's makeshift field studio with soldiers peering out the window and lounging about outside the structure (Figure 7). The image is copyrighted 1863 by G. Stacy. Gottheim acquired this image in a Stacy family CDV album.²²

Where was this CDV of the outdoor studio taken? The card bears no clues beyond the date and the image itself. The sign indicates that his repertoire of images included ambrotypes.²³ The African-American on the left was likely a "contraband"²⁴ and his presence suggests the photograph was taken south of the Mason-Dixon line. Did Stacy take stereoviews while at this location? The only Civil War stereoviews published by Stacy that have not been dated and that do not have counterparts published by Anthony are the ones of Harper's Ferry (Figure 8). Did Stacy take the Harper's Ferry views and does this CDV depict Stacy's "Rooms" at that location? At present the CDV raises more questions than it answers.

George Stacy's penchant for genre views extended to production of a few pertaining to the Civil War. Figure 9 is an example. One genre view is titled "The Conscript" and depicts



Fig. 7. Stacy's Photographic Ambrotype Rooms, 1863. Gottheim Collection, Library of Congress.

a soldier leaving home. Another shows a wounded soldier returning home.

Beyond the images taken at Fort Monroe in 1861, genre views, and possibly those at Harper's Ferry, it is presumed that the Civil War images published by Stacy were acquired from other photographers in the same fashion that they were acquired by Anthony. The original photographer took multiple negatives from the same camera position and sold negatives to Anthony, Stacy and perhaps others, and possibly self-published some views. Who actually took which Civil War

images at Charleston, SC and other locations is beyond the scope of this article and requires further research.

Stacy Moves to Rockland County, NY

George Stacy briefly returned to New York City in 1866-67 and had a business at 16 Maiden Lane. His town of residence was listed as Nanuet, in Rockland County, New York.²⁵ Deed records show that George Stacy "of Rahway, NJ" purchased 30 acres in Ramapo Township from Joseph A. and Rachel Horn on January 3, 1866, but he did not take possession of the property until March 1, 1866. He paid \$3,000 for the property. He added an additional 5 acres on March 18, 1871 for \$325.

Fig. 8. Harper's Ferry. A different view published by John Soule identifies the tents belonging to "contrabands." John Brown's "Fort" is at center behind the tents.

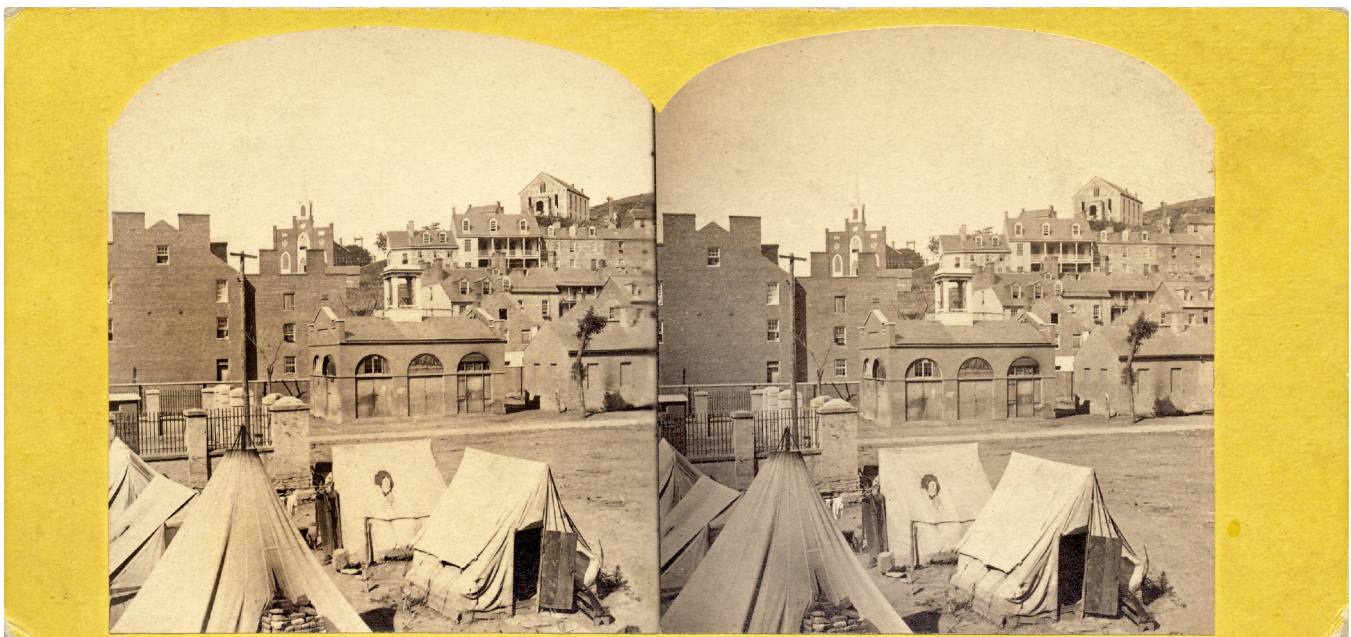




Fig. 9. Example of a Civil War related genre view by Stacy.

This property was west of his 30 areas.²⁶ An 1876 map shows his house along Pascack Road, which parallels Pascack Brook, in the extreme southeastern corner of Ramapo Township, in the Scotland Hill area, just west of Nanuet.²⁷ From 1866 onward Stacy's stereoview business was located on this property.

A small publication dated 1943 and called *The Stereoscope and Stereograph* by Roy W. Mabie relates the following pertaining to Stacy's career near Nanuet.

Mr. Stacy located in a country neighborhood known as Scotland Hill, near Nanuet in the southern part of Rockland County, New York. He gave employment to a number of the young women of the countryside to color the views by hand. At this far distant date it is impossible to say just what part of the work of producing stereoscopic views Mr. Stacy added to coloring, but it is known that he operated a factory for his work on this site, using the power of Pascack Creek to run the machinery of his factory that stood on the banks of the stream.

Mr. Stacy did not sell direct to homes, but supplied his product to manufacturers of the stereoscopes.²⁸

"Pascack Creek" is today referred to as Pascack Brook. Mabie's information source is not provided. It is interesting that he makes no mention of Stacy's earlier business in New York City. At this stage Stacy was strictly selling wholesale to distributors.

The 1870 U.S. census lists Stacy as a farmer with two farmhands living with him. Additionally, Jennie John-

son, is listed as an apprentice "patographer", which was presumably a misunderstanding or misspelling of photographer. His personal estate is valued at \$1,500 and real estate at \$3,000.

The 1870 Industry Census provides some remarkable insights into Stacy's photography business, which he was active at for six months of the year. He had three employees "over the age of 16", one male and two female; presumably one was 17-year old Jennie Johnson. The photography business was likely his winter activity, whereas farming was done during the warmer months. Capital invested in the photography business was \$700. A breakdown and value of materials is as follows: 6 lbs Nitrate of Silver, \$100; 3 oz. Chloride of Gold, \$50; 3 reams of paper, \$100; and cardboard, \$250. He produced 15,000 stereoviews at a value of \$900.

Civil War tax stamp cancellations show that at least by the end of the Civil War, if not earlier, Stacy was marketing his views through retail outlets. Table 1 is a list of retail distributors identified from Stacy stereoviews. Many of these firms were active well into the 1870s. Gihon and Thompson were only active during 1871 and 1872 indicating that he was selling wholesale until at least this date.²⁹ Another business that dated only to the 1870s was that of William Senter who did busi-

ness under his name from 1870 to 1877.³⁰ The vast majority of Stacy views do not identify who sold them, although they were likely marketed by a retailer. Table 1 provides insights into his marketing, which extended from Portland, Maine to Philadelphia. One card bears the rubber stamp of a retailer in California.

There is a flurry of activity recorded for George Stacy in 1873. He filed for and was awarded three patents: "revolving hammer" (US144638), "mode of fastening cutters in stone-cutters" (US144639) and "stone cutter" (US144640). The stone-cutting machine won a "diploma" at the 1873 Annual Exhibition of the American Institute, New York. He also won a diploma at the same event for his Beurré Clairgean pears.³¹ Stacy's interests were clearly diverse.

Because Stacy applied for a passport on December 6, 1873, we are fortunate to have been provided with a physical description. He was 5 ft 10½ inches tall, had a high forehead, grey eyes, prominent nose, large mouth, medium chin, brown hair, clear complexion and long face. Figure 10 is a genre view featuring George Stacy.³² Stacy took at least one trip to Europe and perhaps several between 1874 and 1876. His European trip (or trips) is discussed in the next section.

Retailer	Location	Type of Business	Dates of Operation	Type of Identification on Card
Joseph Bates	Boston, MA	Photography retailer	1860s-1880s	Machine imprint with name
James Cremer	Philadelphia	Photographer & retailer	1860s-1880s	Paper label on back
Davis Brothers	San Francisco, CA	Photography retailer	1870s?	Rubber stamp on back
A.J. Donnelly	Newark, NJ	Jeweler; watches, clocks, spectacles	Unknown	Rubber stamp
A.J. Fisher	NY City	Photography retailer	1870s & 80s	Back label
Gihon & Thompson	Philadelphia, PA	Photographic & Stereoscopic Emporium	1871-72	Paper label
Geo. W. Greene	Newburgh, NY			
Jeremiah Gurney	NY City	Photographer	Before 1860-1880s	On Gurney mounts
W.B. Holmes			Dec. 1, 1866	Cancelled tax stamp
London Stereoscopic Co.	NY City & London	Photography retailer	~1860	Blindstamp
Lowell & Senter	Portland, ME	Jewelry Store	Before 1860 - 1869	Rubber stamp cancellation on CW tax stamp; Sept. 28, 1865.
William McAllister	Philadelphia, PA	Photography retailer	1860s – 1870s	Rubber stamp
J.W. McIlroy	Fayetteville, NY			Printed on back
S.A. Newman	Rochester, NY	Druggist & Chemist		
S.C. Northrop	Bridgeport, CT	Books, music, pictures, frames, toys, fancy goods	1860s	Small paper label
Dr. W.H. Peer	Greenpoint, Brooklyn, NY	Drug & Medicine Store	Died Nov. 1887	Small paper label
H. Ropes & Co.	NY City	Photography retailer	1860s – 80s	Paper label
C.B. Sawyer	Hartford, CT			
William Senter	Portland, ME	Watches, Jewelry, Spectacles	1870-1877	Small paper label
W.G. Singhi	Binghamton, NY	Manufacturer & Dealer in Home/Foreign Stereoscopic Views	1860s	Paper label
I.H. Stockwell	Worcester, MA	Optician		Ink stamp
G.W. Thorne	NY City	Photography retailer	Early 1860s - 1879	Blindstamp on front of card
W.W. & Co.	New York			Tax stamp, Nov. 30, 1865
Joseph Ward	Boston, MA	Looking glasses & picture frames	1860s	Rubber stamp

Table. Retail distributors of Stacy stereoviews, their place of business, type of business, and how they are identified on the card. Dates of operation indicates years that the company was in business, not necessarily when they sold Stacy stereoviews. Identification is on back of card unless otherwise indicated.

P.T. Barnum's Letters and a Trip Overseas

Mabie's book contains reproductions of two letters by P.T. Barnum to George Stacy and two envelopes in which those letters were found.³³ These letters and envelopes are probably the source of the legend that George Stacy was from and returned to England. The letter dated May 17, 1864 reads:

My dear Mr. Stacy,
I was sorry it stormed Sunday but I shall be in waiting for you at my house in Bridgeport Friday and Saturday next. Please inform Mr. Hurd (here at the Museum) when you will come up and Photograph

my place and we will meet you at depot. It should be this week as the leaves are getting thick.

Truly yours,
P.T. Barnum

The letter was in an envelope addressed to Mr. Geo. Stacy, Photographer, No. 691 Broadway. The return address is Barnum's American Museum.

The second Barnum letter is dated June 22, 1864. It reads:

My dear Stacy,
Please color me a set or such portion of a set of my views of Lindencroft interior and exterior, as you think will look the better for

coloring and send them to me with bill for coloring & oblige.

Truly yours,
P.T. Barnum

The letters establish that Stacy took the views of Barnum's estate Lindencroft in May 1864 (Figure 11).

Now for the confusion. The envelope for the second letter was addressed to George Stacy, care of R. Hoe & Co., 62 Dorset St., Tudor St., London. The return address is Thomas Archer, Civil Engineer and Surveyor, Central Avenue & Campbell Street, Rahway, New Jersey.

Mabie concluded that "Mr. Stacy went to Bridgeport and photographed Mr. Barnum's fine estate, Lyndencroft, and almost immediately thereafter he sailed for England, where we find him only a month later. Another letter from Mr. Barnum reached him in London, written June 22, 1864. This instructed him to color appropriately the views that he had just taken." Darrah apparently took this a step further and concluded that Stacy "remained in business only a few years, returning to England about 1864."³⁴

Treadwell was keenly aware that interpretation of the London envelope was not so straightforward. He wrote "the whole matter of this second letter is confused; I'm obliged to Mr. Fred Lightfoot for pointing out that although the letter to Stacy is clearly dated 1864 in handwriting, the stamp on the envelope in which it was supposedly sent bears a 6-cent stamp which was not issued until 1870. Furthermore, careful examination of the receiving cancellation at London bears a date of '74'. Until this paradox is resolved, the date of his departure (if any) for London remains unknown."³⁵

A simple explanation is that the second letter was not mailed in the second envelope; the two are completely unrelated. The second envelope with its London destination is, as will be shown, consistent with other information about George Stacy in 1874.

As mentioned earlier, Stacy and his wife applied for a passport on December 5, 1873. There is no indication of their destination, but the envelope would indicate that in March 1874 he was in London. We also know that a George Stacy of the proper age and a citizen of the United States departed Liverpool, Eng-



Fig. 10. View of George Stacy in one of his genre views titled "The Professor."

land on March 20, 1876 aboard the *SS Adriatic*.

Whether there was one trip or multiple trips during this time period is not known and the clues as to what he may have been doing in Europe are few. The passenger log for the *Adriatic* lists him as a merchant, which could mean many things. Hoe and Company, the addressee of the envelope, manufactured printing presses. The return address on the envelope is from Thomas Archer, Civil Engineer and Surveyor, Rahway, New Jersey. Stacy's brief stint in Rahway in 1865 or 1866 has already

been mentioned, and as will be discussed, his brother James lived in Rahway during this time period. Thus, Stacy had contacts in Rahway and perhaps all that can currently be concluded is that he was overseas on business.

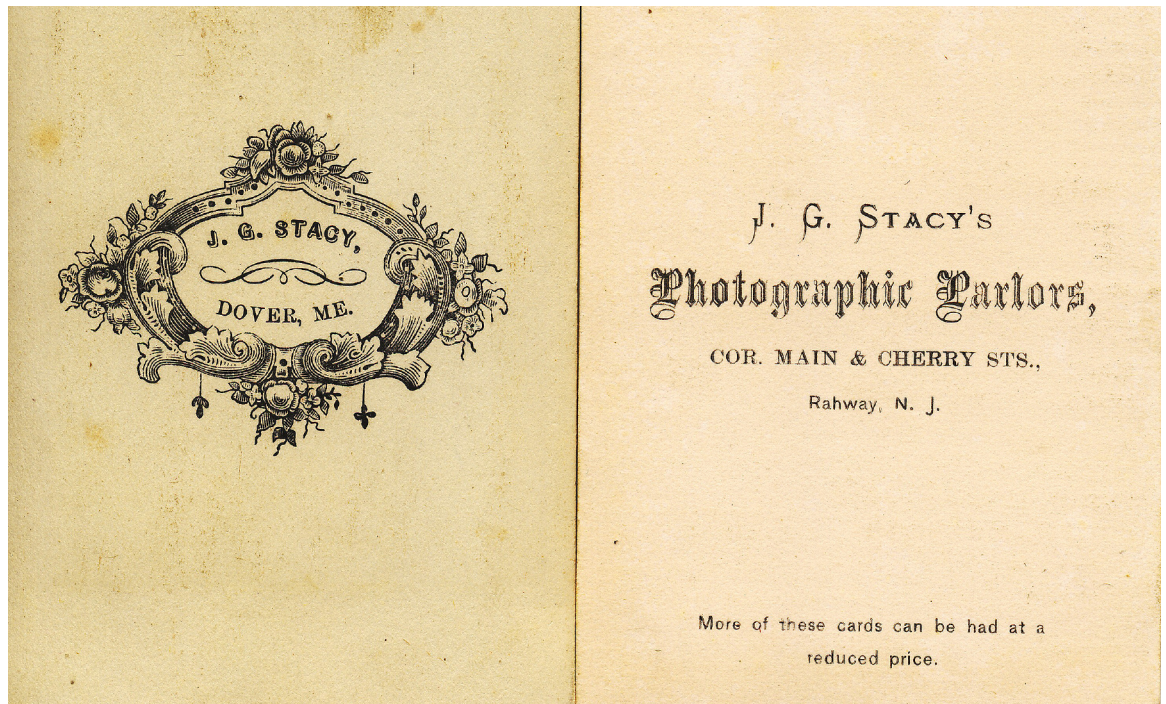
One other rumor that can be put to rest is that George Stacy was a Confederate sympathizer. The origin of this idea probably has its roots in the England connection since England had many Confederate sympathizers. Stacy's home state of Maine

was probably the least likely place to produce a Confederate sympathizer. Maine contributed more soldiers to the Union cause per capita than any other state, supplied Lincoln's first vice president, and for many years was the home of Harriet Beecher Stowe. Adding to the evidence that Stacy was not a Confederate sympathizer are the Civil War related genre views he produced such as Figure 9 "Harrah! For the Union!", his access to photograph Duryee's Zouaves at Fort Monroe in 1861, and subsequent publication of Civil War photographs.

Fig. 11. P.T. Barnum and his wife on their porch at their estate "Lindencroft" photographed by George Stacy in May 1864



Fig. 12. Examples of James Green Stacy's back labels from galleries in Dover, Maine (early 1860s) and Rahway, New Jersey (1870s).



George Stacy's Post Photography Career: 1879 to 1896

Precisely when Stacy stopped manufacturing stereoviews is not known. By 1880 his farming activities had become multifaceted and the census describes him as a horticulturist. Two male domestic servants/farm hands are living with him in 1880. His assets increased to \$10,000 for the farm including land, fences and buildings, \$100 in farming implements and machinery and \$250 in livestock. He paid \$375 for 100 weeks of farm labor in 1879, with an estimated value of "all farm production" of \$1,000. Production included grass and hay, 185 lbs of butter, 350 dozen eggs, 15 bushels of Indian corn, 10 bushels of apples, 50 gallons of wine and an abundance of garden goods.³⁶ George Stacy was a well-to-do man. There is no mention of photographic enterprises. Stacy maintained a low profile in the 1880s and the only reference we can find is a mention in the September 20, 1884 Rockland County Journal of "Joseph Hawsen, who was of late been in the employ of George Stacy, has recently accepted a position in Theills (NY)."

George and Ann Stacy moved to Paterson, NJ in 1891 or 92. They sold their 30-acre Nanuet parcel on February 17, 1891 to Joseph A. Horn for \$2,000. The 1892/93 Paterson business directory shows George selling

candy at 61 Market Street.³⁷ The Stacy's cut their ties with Nanuet further on December 9, 1893 when "George and Ann Stacy of Paterson, New Jersey" sold their remaining five acres at Scotland Hill to Effie A. Moody of Flushing Queens for \$1.³⁸ The sale price of the 30 acres was less than the \$3,000 he had paid and the price of the 5 acres suggests the transfer was a gift or exchange of some sort.

George is listed in the candy business at 61 Market in the 1892/93 through 1894/95 Paterson business directories. The 1896/97 directory indicates he is selling fruits. Between publication of that directory and the 1897/98 directory George died, for the later directory lists "Anne (sic), Widow George" with no business address and a home address at 345 Straight.

Stacy Brothers Who Were Also Photographers

George was not alone among Hiram's and Adrianna's offspring in his interest in photography. Older brother William Allen Stacy (b. April 22, 1829), produced ambrotypes at Foxcroft, Maine in the early 1860s.³⁹ This seems to have been a short-lived enterprise and William followed in his father's footsteps and learned the butcher's trade. He later became a physician and manufactured Stacy's Giant Pills.⁴⁰

Younger brother James Green Stacy (b. February 13, 1837, d. May

21, 1894), the sixth child of Hiram and Adrianna Stacy, pursued a more lasting career in photography. He was also born in Sangerville, Maine. His earliest connection with photography is the mention in the 1860 US Federal Census, where he and George are recorded as photographers in New York City. James returned to the Dover and Foxcroft area of Maine in the early 1860s and established photography studios there. His CDVs from this period bear either a Dover or a Foxcroft address.⁴¹ The two towns are across the Piscataquis River from each other and in 1922 the towns were merged to form Dover-Foxcroft. This town is about seven miles east of James' birthplace of Sangerville.

The start of James' photographic career in Rahway, NJ is coincident with his marriage to Isabelle McLeod Forbes on February 7, 1866, whose parents lived in Rahway. They married at the home of Isabelle's father, William Forbes, a retired New York City silversmith who took up farming in Rahway.⁴² Following their marriage, James sold his photography studio in Dover and Foxcroft villages in Maine as evidenced by an advertisement in the Bangor Daily Whig and Courier, Bangor, Maine, dated December 22, 1866. He established his photography studio in Rahway, New Jersey at 3 Cherry Street, at the corner of Main and Cherry Street. He advertised that he

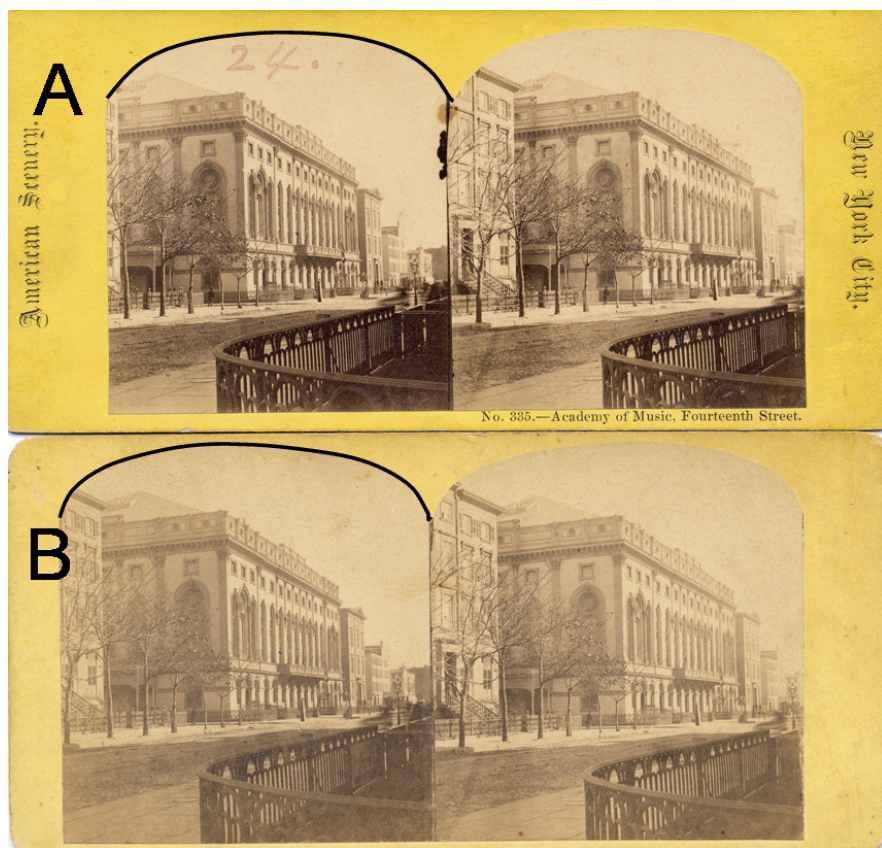


Fig. 13. The two styles of Stacy prints. Note that A is a narrower print.

was the "best and cheapest photographer in the state". A business card in the Gottheim collection indicates that James was "awarded first premium at State Fair at Waverly, N.J., (and) also, at Plainfield." The card lists Mrs. Stacy as "Artist. In Crayon, Indian Ink, and Water Colors." The studio was operated until his death in 1894. Figure 12 shows the back labels of CDVs from his Maine and New Jersey studios.

James and Isabelle had 5 children, 2 sons and 3 daughters. Two of his children at one time or another worked in the photographic business. The 1890 Rahway City Directory lists his son, Harry as a photographer working with James. A death notice from 1903 for daughter Adrianna Melville Stacy states she was "well known as the most skillful and artistic negative retoucher in New York and successfully managed that department in the prominent photographic studio in the city."⁴³

James lived in Rahway until his death on May 21, 1894 from tuberculosis at the age of 57. He is buried in the Stacy family plot at Hazel Wood Cemetery, Rahway, New Jersey. Isabelle continued to live in Rahway in the family home at 17 Campbell

Street, until her death on 5 February 1924 and is buried in the family plot with James.

An Analysis of George Stacy Stereoviews and Identification

Early stereoviews by George Stacy often have square prints and frequently have separated prints. Fortunately many of these are identified with his name. Nearly all later views have both halves printed on one piece of albumen paper. The vast majority of his stereoviews, including everything seen after 1861, have arched prints. It is the unique print style that identifies his views. Two arched-top styles were used (Figure 13). Style B was used three-quarters of the time and Style A for the remainder.⁴⁴ The albumen paper was folded in half and creased between the images and then the two sides were cut out at the same time. The ends of the albumen paper appear to have been cut separately from the arched top, likely with a paper cutter. Where the arch and the sides meet they form a point. The width of views can vary slightly, and views using Style A are narrower than those using Style B, due to the

greater curvature of the arch. The arches are consistently one of these two geometries. If one looks closely the crease between the images can often be seen.

The two styles were used for all categories, such as genre, Central Park, other New York City, Civil War, Niagara, and statues. Both styles were used throughout his career and can be found on his earliest identified views, the Prince of Wales series. It simply appears that he preferred the one arch-cutting device over the other.

The vast majority of "Stacy" views are not attributed, so how do we know they are by him? Evaluation of over 300 views with these style prints revealed that about six percent bear Stacy's name. These identified views can be matched with identical images without his name. Additionally his 1863 series of CDVs of New York City churches and other public buildings, which are identified as by Stacy, can be matched with identical stereoview images having Styles A and B. There are a handful of genre stereoviews, that although otherwise unidentified as to photographer, show a box with his name and address on it (Figure 14). All of the stereoviews just mentioned have print shapes matching Styles A and B. And we know from P.T. Barnum's letters that Stacy took photos of the Barnum estate in May 1864 and these are found on mounts with Styles A and B (Figure 7). The totality of evidence indicates that the unique print styles A and B were published by George Stacy.

Why did Stacy not identify himself as the photographer or publisher of stereoviews after about 1861? He may have found it easier to wholesale views without his name. Another possibility may be that he did not want to take credit for views that were not by him. Early in his career Stacy was apparently acquiring stereoviews by other photographers. Treadwell in his Stacy monograph pointed out that many Saratoga views had negative numbers scratched in the negatives and attributed these to S. Beer. The Gottheim collection contains examples of stereoviews by New York City photographer H. Hoyer that were also published by Stacy. The first author's collection has an example of a stereoview by photographer A. Watson



Fig. 14. George Stacy disguised as an old man reading the news. Note the name Geo. Stacy on the box and the address of 691 Broadway, New York.

published by Benjamin Pike and Sons that can also be found on a Stacy mount. A Stacy connection has already been discussed for images published by the New York Stereoscopic Company. Larry Gottheim has identified similarities with early views of Central Park published by London Stereoscopic Company.⁴⁵ The above examples all date to the late 1850s and very early 1860s.

It is not always clear in which direction the negatives were flowing and they probably often flowed in both directions. This practice of buying or trading negatives with other

photographers was likely followed throughout his career and resulted in increased topical coverage. Much of his Civil War coverage, as discussed above, was likely acquired from other photographers. All Stacy images appear to be from original negatives, thus first generation negatives were used.

This discussion should not be interpreted to mean Stacy did not take and publish his own images.

The practice of acquiring negatives, however, makes it difficult to sort out who took what. Most, if not all, of his views of genre, Niagara Falls, Central Park, and New York City are likely by him. The images of the Prince of Wales in Portland, Maine and of Fort Monroe, Virginia in 1861 are undoubtedly by Stacy. They appear on no one else's mounts. The majority of his output was likely from his own negatives.

This practice of acquiring negatives from others without attribution

(Continued on page 36)

Stacy view titled on the back "The Work Room." The bearded man with the "high forehead" (description from his 1870s passport) is George Stacy. In addition to his camera, there are a couple of stereographers in the picture & another camera (or lens board) on the floor, plus a price list.



Register Now!

for 3D-Con 2015

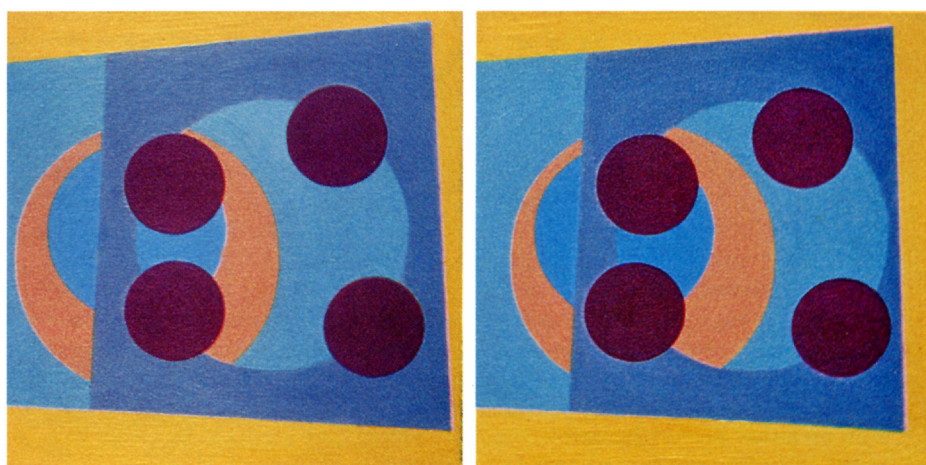
41st National Stereoscopic Association Convention
July 21st-27th, Salt Lake City-Snowbird Resort, Utah



Forms now available at
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Hard copies available from
3D-Con, 5610 SE 71st Ave., Portland, OR 97206

Steven R. Best (Continued from page 2)



Steven R. Best, "Stereo Composition" (acrylic on masonite). This and four other examples of Steve's stereo paintings appeared in *Stereo World's* first color issue, Vol. 15 No. 1, illustrating his article "Geometric Depth."

A constant promoter of stereo photography, Steve was ready to demonstrate its wonders to anyone potentially interested. If innocent bystanders trapped in an elevator with him seemed to appreciate the first couple of images pulled from his pocket he would ask, "would you like to see my pride and joy?" Expecting to see a picture of some adorable grandchild, the onlookers were then shown a close-up view featuring a bottle of furniture polish next to a bottle of dishwashing detergent, which generally resulted in groans followed by chuckles. Steve contributed three articles to *Stereo World*, "Free Vision" in Vol. 6 No. 5 page 8, "St. Louis: Then and Now" in Vol. 12 No. 2 page 4, and "Geometric Depth" in Vol. 15 No. 1 page 44.

— John Dennis 📷

3D-Con 2015

Our next 3-D adventure is fast approaching and the planning is underway! It's time for you to start making your travel plans too! We think this convention venue is the most scenic ever and there will be many opportunities to soak it all in.

We will host the fun events that draw us all to 3D-Con every year, such as the state-of-the-art Stereo Theater, Trade Fair, workshops, art

gallery and lots of photo opportunities. Snowbird resort is set deep in the stunning Rocky Mountains of Utah and offers amusement galore!

Plan some extra time to spend in Utah before or after the convention to explore the rich history and unique sites that can only be found in Utah. This is your chance to photograph the wondrous rock and land formations of the great Canyonlands and Zion, Bryce and Arches National Parks.

To view the 2015 3D-Con promotional video on youtube, search for *Salt Lake City 2015 NSA 3D-Con* or go to www.youtube.com/watch?v=PJ_5xkSqSUQ. Another great site to learn about Utah sightseeing opportunities is: www.visitutah.com/things-to-do/road-trips/all-american-road/. Also check out the 3D-Con 2015 website at www.stereoworld.org. We hope to see you in Utah in July for 3D-Con 2015! 📷



All stereos by Tanya Alsip and Ken Burgess



Another Honor for *Tarang*

The 3-D experimental short film *Tarang* by Jonny Greenwald and Shyam Kannapurakkaran was selected for the Themed Section at the 61st International Short Film Festival in Oberhausen, Germany. This year's theme

"The Third Image - 3D Cinema as Experiment" will be screened from the 1st to the 5th of May 2015. See www.kurzfilmtage.de/en/festival/sections/theme. More about the festival is at http://en.wikipedia.org/wiki/International_Short_Film_Festival_Oberhausen.

The 2 minute short was shown at the 2012 3D-Con, and the late Ray Zone pushed the filmmakers to expand the length of the film, which they did to four minutes. Ray had already passed away when the film

won 3rd place at the LA 3-D Movie Festival later in 2012, which prompted the filmmakers to dedicate the film to Ray.

In one of his final reviews, Ray explained how this amazing film was created and accurately

predicted its continuing success:

***Tarang* : A Traditional Indian Dance as a Stereoscopic Digital "Joiner"**

A 2-minute stereoscopic dance film called *Tarang*, directed by Jonny Greenwald with stereography and vfx by Shyam Kannapurakkaran, points out some vivid artistic possibilities for the 3-D dance film. *Tarang*, Hindi for "wave," is a digital exploration of the Classical Indian dance known as Odissi, the traditional style originating in Orissa, India, the land of temples and sculptures. The Odissi dance performance of Ms. Aparupa Chatterjee was filmed nine successive times, each from a slightly different

camera position, with HD footage using a pair of Canon T2is on a custom rig with a 4.75" fixed interaxial. This rig was designed and built by Shyam Kannapurakkaran at Texas A&M University and production took place at the CNC Facility.

The digital look of *Tarang* was inspired by the "Joiner" technique created by British artist David Hockney. This is a form of photographic collage so designed as to create a sense of the passage of time within still photography. Later, Hockney shot video in the same style to create the "Video Joiner." Kannapurakkaran mastered each layer of 3-D video based on "aesthetics and viewing comfort." For the 3-D cinematography of *Tarang*, six close-ups, two medium shots, and one wide shot were made. "In the final product," said Kannapurakkaran, "the close-ups come out in to the theater space, the medium shots stay on the screen, and the wide shots go back into the screen space."

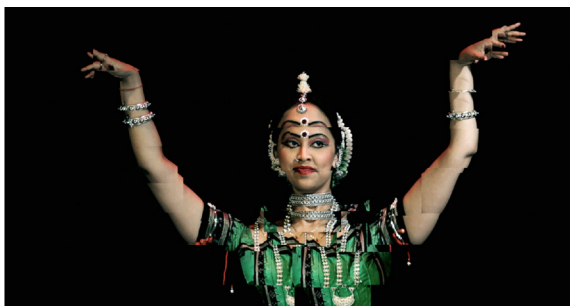
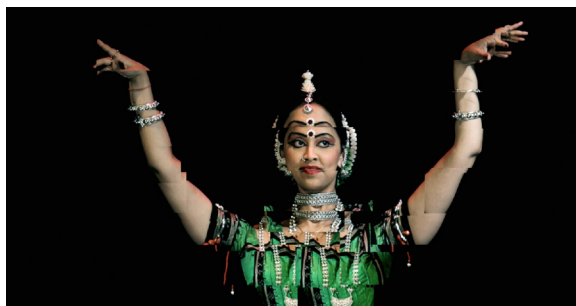
Tarang has already begun to garner awards at film festivals, initially in Texas and recently in Los Angeles. It will be playing at more film festivals as 3D becomes commonplace on the circuits.

—Ray Zone

NewViews

Current Information on Stereo Today

by David Starkman & John Dennis



Odissi dance performance by Ms. Aparupa Chatterjee as presented in 3-D "Video Joiner" Collage technique in *Tarang*

Astronauts Shoot 3-D Water Bubble Video

In 2014, NASA astronauts Steve Swanson and Reid Wiseman, along with European Space Agency astronaut Alexander Gerst explored the phenomenon of water surface tension in microgravity on the International Space Station. The crew inserted a sealed GoPro camera into a floating ball of water the size of a softball and recorded the activity with a 3-D camera. Flat videos of the experiment made TV news shows, but to see it in (somewhat dark) anaglyphic 3-D, go to youtube.com/watch?v=bxEO9URykdg#t=75. For more on the NASA 3-D camera project, visit: nasa.gov/centers/marshall/news/news/releases/2014/3d-views-from-space.html#.VHUhZovF9H0.

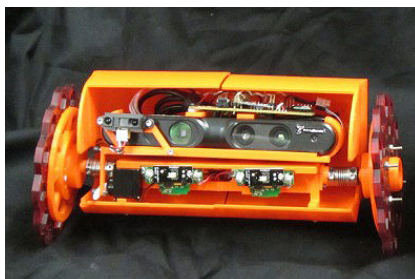


A GoPro camera is inserted into a "bubble" of water aboard the International Space Station in a NASA YouTube anaglyphic 3-D video. On the first try, it floated through the other side of the bubble but after another try, surface tension held it inside.

VolcanoBot Shoots Stereos

Some spectacular stereos of volcanoes have been seen at NSA 3D-Cons and ISU Congresses, but they are stereographed (even those taken from inside the caldera), from *outside* the structure of the volcano. Now a small team of researchers at NASA's Jet Propulsion Laboratory (JPL) is developing small devices called VolcanoBots to explore deep inside volcanic vents. Too small and/or dangerous for human explorers, the vents that survive an eruption may reveal important information about a volcano's "plumbing system" when mapped by a small robot on a long tether.

Included aboard the VolcanoBot are an onboard temperature sensor, a short-range distance sensor that helps it brake, an accelerometer, and two wheels embedded with "microspines" for traction on rock surfaces. Best of all, the VolcanoBot carries a 3-D camera to precisely record and map volcanic fissures. According to the project's lead geologist Carolyn Parcheta, "In order to eventually understand how to predict eruptions and conduct hazard assessments, we need to understand how the magma is coming out of the



The latest model of VolcanoBot, ready to explore fissures at Hawaii's Kilauea volcano. With the help of its 3-D camera, precise maps of volcanic vents may reveal exactly how magma moves to the surface.

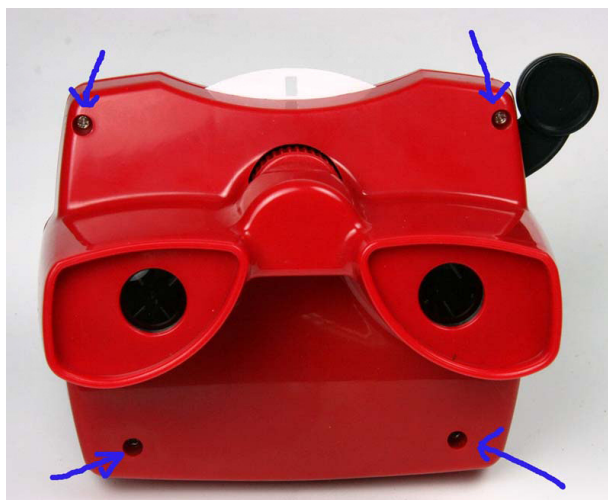
ground... this is the first time we have been able to measure it directly, from the inside, to centimeter-scale accuracy." Parcheta found two preserved, inactive fissures at Kilauea volcano in Hawaii last year for her expeditions, and a smaller, lighter and stronger VolcanoBot will go deeper inside the volcano this year. By revealing more about how volcanoes erupt on Earth, the research may be applied to previously active extraterrestrial volcanoes on the moon, Mars, Mercury, Enceladus and Europa.

House of Wax Joins National Film Registry

The Library of Congress announced that *House of Wax* (1953), was among the 25 films to be added to the National Film Registry this year. The film registry "showcases the extraordinary diversity of America's film heritage and the disparate strands making it so vibrant," librarian of Congress James H. Billington is quoted as saying in a press release. "By preserving these films, we protect a crucial element of American creativity, culture and history." The National Film Preservation Act passed in 1988 stipulates that the librarian of Congress name to the registry 25 "culturally, historically, or aesthetically significant films" each year that are at least a decade old. Not specified was whether or not a complete original dual *House of Wax* print was to be preserved. You can check out the entire list with links at: en.wikipedia.org/wiki/National_Film_Registry.

Modifying the "3D Reel Viewfinder"

A new focusing View-er for any style or thickness of View-Master type reels is now available from www.3dstereo.com/viewmaster/vvn-rnr.html. At just under \$20, this is one of the least expensive focusing viewers ever, and NSA member George Themelis has created a web page illustrating some basic modifications to improve its performance. To disassemble the viewer and eliminate some internal reflections as well as replace the "quite grainy" diffuser, see www.drt3d.com/VM/Viewfinder1.htm. To modify the lenses and extend the focusing range for greater magnification, see www.drt3d.com/VM/Viewfinder2.htm.



The convenient screws holding the 3D Reel Viewfinder together are indicated in the first illustration in the web pages by George Themelis.



The 20th ISU Congress is in Busan, South Korea September 6th to 11th, 2015 and it promises to be an event not to be missed. Busan is the second largest city in Korea and is called the City of Cinema or the City of Film, well-known for its Busan International Film Festival. For photos, videos and full information on registration, shows, hotels and excursions see www.3dkiss.org and note that the deadline for the congress rate at the four selected hotels is June 5th. 📺

This column depends on readers for information. (We don't know everything!) Please send information or questions to David Starkman, NewViews Editor, 4049 Coogan Circle, Culver City, CA 90232. Email: reel3d@aol.com.

Chamonix of Yesteryear in 3-D

The Creation of a Stereoscopic Exhibition

by Peter Blair

Chamonix in 3D Exhibition, with large rotary viewer in foreground.



Anaglyphs and rotary viewer.



The exhibition “Chamonix of Yesteryear in 3D” (*Chamonix d’Antan en 3D*) ran in Chamonix Mont-Blanc, France from October, 2014 through March, 2015. This ambitious exhibition, entirely in 3-D, related the life and times of Chamonix and the Alps, from the 1850s to the present day using over 300 stereoscopic images. A book called *Chamonix Mont-Blanc in 3D* was published in conjunction with the exhibition. This article explains how the exhibition was created and provides some tips on what worked best.

I first visited the local Chamonix museum, the *Maison de la Mémoire et du Patrimoine* (MMP), in spring 2014. This museum was set up to preserve the visual, written and oral history of the town, whose dramatic mountain and glacier scenery has been attracting tourists since the eighteenth century. On display were the photographs of Gabriel Loppé, a Victorian artist more renowned for his huge canvases of the glaciated mountains. In the rear I was excited to find a small auditorium showing, on a 3DTV, a slideshow of stereoscopic views of mountaineering in the Mont Blanc *massif* around 1910. I approached the curator of the museum, Lucinda Perillat, described my alpine stereoview collection to her and asked if she might be interested in putting on an entire exhibition in 3-D. This was an idea with which I had been toying for some



Ferrier, Glacier des Bois, c. 1856.

time, while working on a 3-D book of the region. When Lucinda popped round a few days later to see my collection, she was immediately entranced and the wheels were set in motion.

Technical Considerations and Exhibition Description

After many discussions, we decided that we would present the majority of the images in classic side-by-side stereo format (7x3.5 inches) using Brian May's Owl stereoviewer (www.londonstereo.com), but we also wanted to use as many other

formats and viewing methods as possible to make the exhibition dynamic and visually interesting. As it was impractical to use original images throughout, the stereoviews were scanned (1200ppi, TIFF or JPEG), cleaned using Adobe Photoshop and professionally printed, three to a sheet with titles, on high quality A4 matt photo paper in portrait format. When smaller format glass slides were used, the images were adjusted to the 7x3.5 inches format using the

free stereophotomaker software (www.stereophotomkr.com).

This software was also used to create ten large anaglyph images (various formats up to 2.2m square) which were printed on canvas and backlit. Anaglyph glasses are given to each visitor to the exhibition; the Owl viewers are suspended on wire and nylon from the ceiling.

One of the highlights of the exhibition was the Cresswell viewer. This state-of-the-art stereoviewer designed by Peter Cresswell (www.petercresswell.com), is based on a single-mirror Wheatstone concept. Each side of a

William England No. 39, "Mer de Glace Montanvert Chamounix. Savoie." 1863.

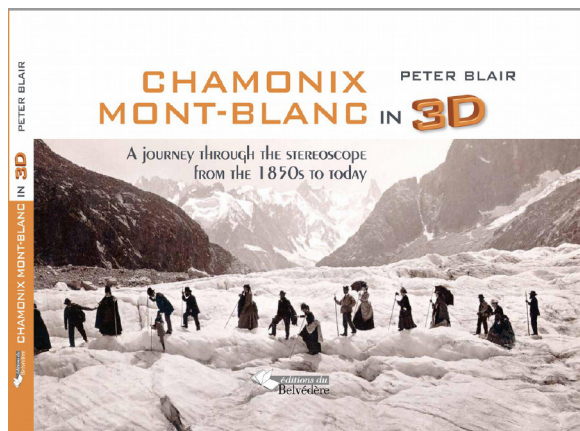




Stereoview display panels with Owl viewers.



Automatic rotary viewer.



Cover, Chamonix Mont Blanc in 3D.

stereoview image is blown up to 30cm square and printed on high-quality A3+ photo card, with the left image printed as a mirror-image. The internal illumination and scale of the images provides an astonishing, immersive 3-D experience which even people who struggle with viewing 3-D using lens-based stereoscopes can readily appreciate.

I felt it was important to have some original views to look at and not just reproductions, so I converted an old jeweller's shop rotating display cabinet to create an automatic rotary viewer. This displays four sets of 15 stereoviews, which stop in their respective viewing positions for around 12 seconds each.

A 3-D television plays the 1910 mountaineering slideshow mentioned previously and a presentation that I produced on William England and his 1863 tour of Switzerland, which included a visit to the Chamonix valley (the first of at least six visits that he made to the area).



Cresswell viewer.

More modern stereoscopic viewers and images are represented by a colourful selection of Lestrade viewers containing views of Chamonix from the 1960s.

Several display cabinets house a selection of Victorian viewers (eg. rotary, Brewster, Holmes, Graphoscope) that could have been found in a typical Victorian middle-class home, a collection of relatively recent stereo cameras from Pascal Granger, President of the Swiss Stereo Association (www.swissstereo.org), boxed sets of Swiss and Chamonix views, view-masters, examples of the different formats of glass slides and other paraphernalia.

The Stereoviews

The Chamonix area is undoubtedly, after Paris, the most stereo-photographed area in France, so the choice of views was extensive. Rather than focusing merely on the popular souvenir views of women in crinolines traversing the glaciers, the selection for the exhibition was biased towards views of local historic and ethnographic interest.

Both the exhibition and the book highlight the famous stereo-photographers that captured Chamonix in their lenses, both local and visiting. The first photographs of the valley seem to have been taken by John Ruskin in 1849. His manservant Hobbs related in his diary that it was "no joke jumping from rock to rock carrying the daguerrotype machinery". The first stereoviews were probably taken in 1856 when Ferrier, Plaut and Bertrand are all said to have visited. The prolific Adolph Braun passed through in 1860 and William England in 1863; both returned on multiple occasions.



Tairraz et Savioz, Chalet à Chamounix, c.1861.

There are two famous dynasties of local Chamoniard photographers, Tairraz and Couttet. Joseph Tairraz's stereoviews date from around 1861 onwards and it is probable that he was the first photographer to publish views taken from the summit of Mont Blanc during the summer of 1861 (the first photographic ascension was made by Auguste-Rosalie Bisson in July 1861, however no images of this ascension seem to exist). Auguste Couttet's stereoviews date from the 1890s onwards, although his father Michel started publishing images a couple of

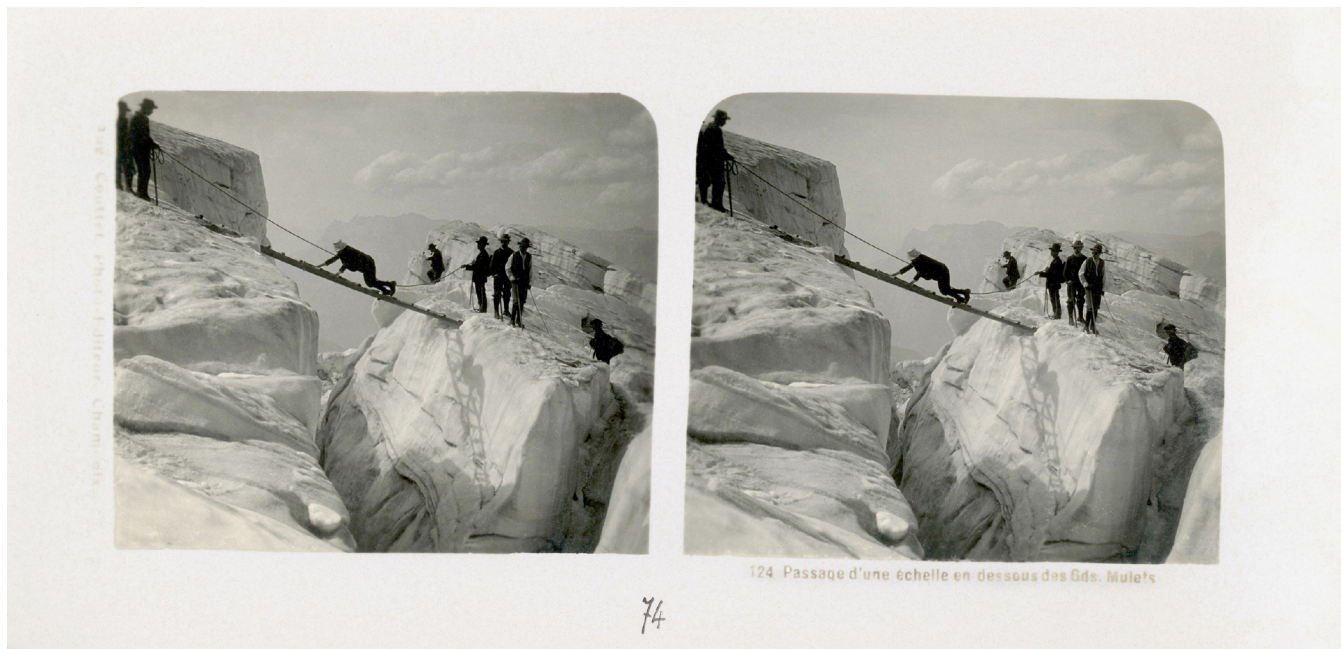
decades earlier. The exhibition also highlights the work of another Chamoniard, Eugene Savioz. It seems likely that he was the first commercial photographer in Chamonix. He was in an early partnership with Tairraz around 1861 and, later, around 1870 with Michel Couttet (his brother-in-law). Although little known and uncelebrated, he provides the link between the two dynasties and it seems as if he should be regarded as the father of

stereo-photography in Chamonix. Concise biographies of the main photographers are provided in the book.

Various themes were developed in the exhibition and in the book.

The dawn of photography coincided with the end of the "little ice age", a period of colder climate which extended from the 17th to the mid 19th century. The glaciers expanded dramatically and even destroyed some villages in the Chamonix valley. Some of the most striking stereoviews of the Chamonix valley show

Auguste Couttet No. 124, "Passage d'une Echelle [ladder] en dessous des Gds Mulets" c. 1905.



74



European Scenery, "Glacier du Bois from Flegere" c.1870.

glaciers tumbling 12,000 feet down the slopes of Mont Blanc, the highest mountain in western Europe, and reaching the valley floor. Today some of these glaciers have retreated completely from sight and a few modern views taken by the author from the same vantage point as antique views highlight the dramatic impact of climate change and global warming.

The impact of tourism on urbanisation is equally striking. Early views show an agricultural valley, devoid of trees, with fields of grain and animals in pasture, which is barely recognizable today.

The mid-nineteenth century is also regarded as the golden age of alpinism. This reached its apogee in 1865 with the first conquest of the iconic

Matterhorn and over 60 major ascensions, including several in the Mont Blanc *massif*. The 150th anniversary of this date is being celebrated in Chamonix and several other alpine locations during the summer of 2015. Two series of stereoviews showed the ascension of Mont Blanc.

As word got round of the planned exhibition, other collectors and individuals generously offered their images to bolster the selection from my collection and the images held by the museum.

Jean Fabre contacted me announcing that he had some glass stereoviews in the attic that no-one had looked at for 50 years. I took over a

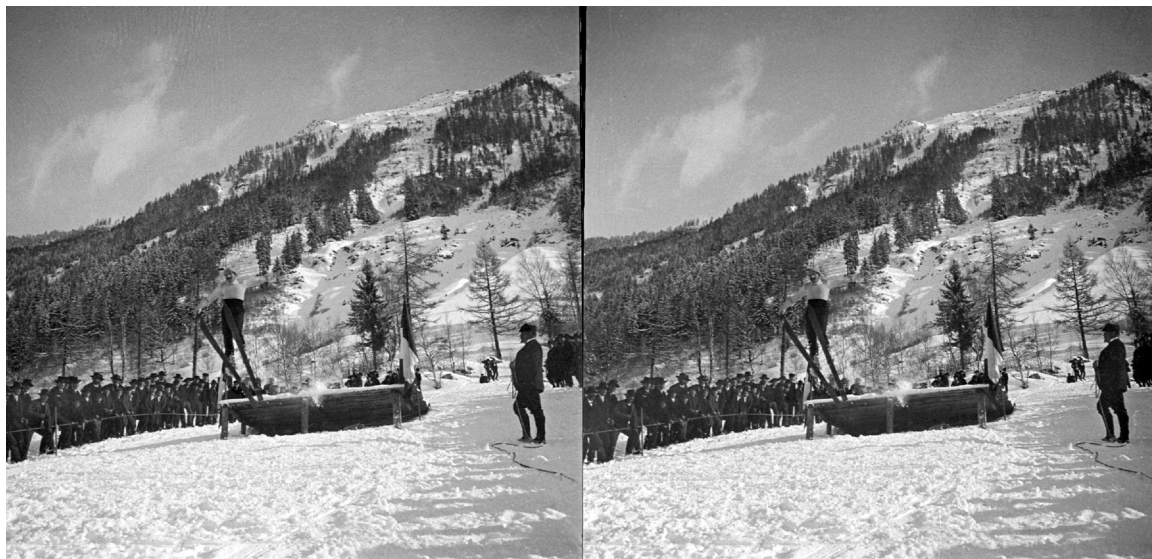
Verascope viewer and we spent a fascinating hour looking at images that his family had never seen before.

They were astonished at the image quality and 3-D effect. The photos had been taken by their ancestor, Dr Michel Payot (1869-1908) around 1905. This local doctor had pioneered skiing in Chamonix, using skis to visit his house-bound patients in winter. He was the first to ski the Haute Route from Chamonix to Zermatt and helped organise the first international ski competitions in France. He stated that skis were great for going on the flat or uphill, but not much use for descent: improvements in technology and techniques have rather altered that conclusion!



A 2013 stereo by the author of the same scene as the European Scenery view, with no glacier visible.

.....
Michel Payot, Ski Jump, 1906.



.....
Joseph Vallot, Experiments in the Observatory Laboratory, c.1910.



He was also clearly a skilled amateur photographer and his remarkable images of early skiers (still using a single pole), ski jumpers and even an earthquake are one of the photographic highlights of the exhibition.

The collection of photos on loan to the museum includes a series of stereoscopic views from the Vallot family archives. Joseph Vallot (1854-1925) was a rich Victorian polymath who built an observatory and laboratory in the 1890s on the flanks of Mont Blanc at over 15,000 feet. The views include images of scientists experimenting at altitude.

We are also indebted to Brian May, Paul Burford, Russell Norton, Yves Abraham, Bernadette Tsuda, les Amis de Vieux Chamonix for the loan of images.

A final highlight of the exhibition is a selection of stereoscopic views taken by the famous French photog-

rapher, Jacques-Henri Lartigue. It is only recently that I discovered that virtually all of Lartigue's famous early work was stereoscopic, a dimension normally completely overlooked, except by Bill Hibbert in his remarkable opus *Hidden Depths* (www.designforlife.com). Lartigue visited Chamonix several times and honeymooned there in 1920. A large anaglyph shows the bridal suite with his first wife Bibi in the bath and Lartigue reflected in a mirror. This was probably the very first time that Lartigue's images had been publicly exhibited in all their 3-D glory and we thank the Lartigue Foundation for allowing the use of his images and Bill Hibbert for his help and advice.

The feedback from our exhibition has been very rewarding. Most people are astounded to find out that such amazing 3-D effects were com-

mon-place 150 years ago. The locals have loved exploring their villages 150 years ago in "virtual reality". Those familiar with stereoscopy have enjoyed the scope of the exhibits and discovering new unpublished images. Many have returned multiple times.

Some have talked about a high incidence of people not able to see in 3-D. That has not been our experience and only a few with serious eye defects admitted defeat and disappointment, although perhaps there is some self-regulation and those that can not see in 3-D simply did not visit the exhibition. It is important to describe in detail how to use the Owl stereoviewer, but after people experienced the immediacy and sensational depth of the Cresswell viewer, all made the effort to see the other images in 3-D. A key success factor is good lighting and a viewer

Vallée de Chamonix
Tremblement de terre, 1905



Vallée de Chamonix
Tremblement de terre, 1905

© collection Payot

with built-in illumination would be a very effective solution.

The variety of items on display is also important to create a dynamic exhibition. People do get tired looking at many small 3-D images and it helps to intersperse them with large anaglyphs and explanatory panels and even some 2-D images as well—perhaps enlargements of portions of certain stereoviews or other pertinent images.

Follow-up Exhibition

Following on from the success of this exhibition, we have already

Michel Payot, *Earthquake aftermath, 1905.*

been invited to organize a follow-up: “1865—Tourism in 3-D”. This will be part of alpine-wide celebrations 1865: 150 years—a celebration of the golden age of alpinism. The main thread running through this exhibition will be the use of a diary written by Jemima Morrell, detailing her tour of the Alps in 1863 (which is close enough to 1865). Her quaint and charming commentary on the sights and experiences will bring the contemporary photographs to life

and this time crinolines on glaciers will be in abundance!

A Scot, now at home in Chamonix, Peter Blair is an avid collector of stereoviews of the Alps and of Scotland. The exhibition “1865—Tourism in 3D” will run from mid June to the end of October 2015. His book *Chamonix Mont Blanc in 3D, containing over 200 side-by-side stereoviews covering many of the themes discussed in this article and accompanied with a Loreo Lite fold-out viewer*, is available from the author. Contact peter3dblair@gmail.com, www.3dalps.wordpress.com. 📷

.....
Charnaux No. 594, “Traversee de la Mer de Glace” (Crossing the Sea of Ice) c.1870.



N° 594 TRAVERSEE DE LA MER DE GLACE

This issue's Unknown comes from photo historian and collector Paula Fleming. The stereo is from the estate of the late Geoff Gilbert, a prominent English collector. She is sure that Frederick

The Unknowns

Can You Identify the Subjects of these Views?

by Russell Norton



Scott Archer, the inventor of the collodion process, is second from the left in this group. Archer published his collodion process in 1851 without patenting it as a gift to the world and died impoverished in 1857. And if this is indeed Archer, who are the other distinguished gentlemen in the picture with their very early stereoviewers? Archer was friends with Roger Fenton and John Mayall as well as other members of the Photographic Society of London, are they here as well? Please email, call, or write: Russell Norton, PO Box 1070, New Haven CT 06504, oldphoto9@earthlink.net (203) 281-0066. 📧



1855 portrait of Archer compared to detail from the stereoview.

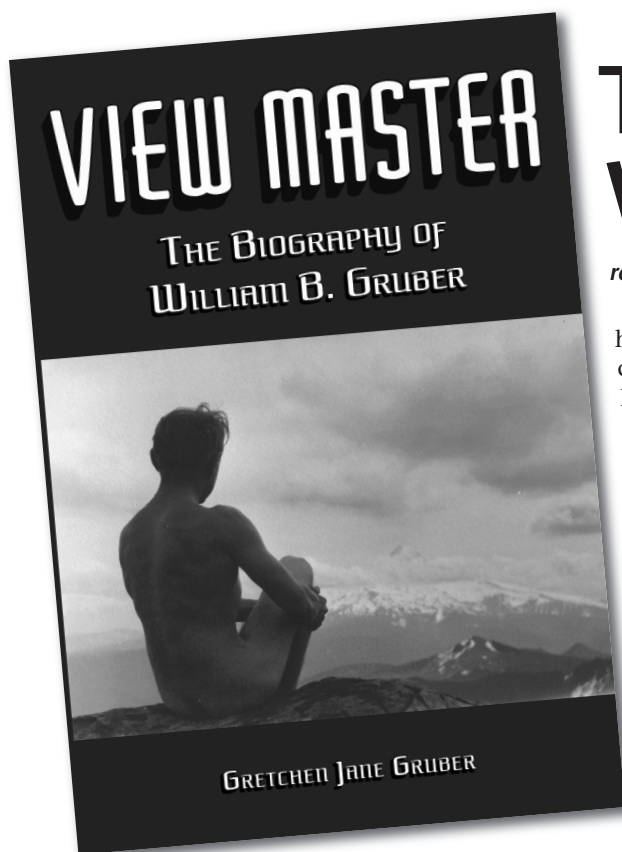
Three Stereoscope Journeys (Continued from page 9)

stereos on the outside edges of the pages. The images are well printed using a very fine screen, which in fact would even allow the use of a high magnification viewer like the OWL except for the fact that the pairs are seven inches wide overall—too wide for the OWL but perfectly viewable with the included Loreo

Lite viewer. Some views include elements that violate the window more than needed, but most of them narrowly avoid the problem and easily succeed in drawing you into the scene. As the last words in *Walk in Great Gully* suggest for “continued happiness: 1. close back cover 2. turn book over 3. repeat journey!” 📖

A Walk in Great Gully, The Santa Paula Experience, Stage Coaches & Freight Wagons in Virginia City and Nevada City, Montana

by Diego Ruiz, Stereoscope Journey publishing 2014. The books can be ordered at www.stereoscopejourney.com.



The Reel William Gruber

review by John Dennis

her father's life from his childhood in Germany to his emigration to Portland, Oregon to his development of the View-Master. If there was any temptation to gloss over unpleasant or troublesome aspects of that life, the urge certainly appears to have been successfully resisted.

Some previous accounts in books and articles about William Gruber have mentioned that he was accused of espionage by the FBI in

and Germany, and his outspoken anti-Semitism seem to have caused fewer problems for his business and social life than one would expect from the perspective of today, but they did set the stage for serious problems later. In 1933 he became head of The Friends of New Germany branch in Portland, an offshoot of the German-American Bund, but quit the next year as his entrepreneurial zeal began to overtake his interest in politics. A 1935 visit to his family in Germany initiated some disillusionment with Hitler, a process that discussions with close friends in Portland and the beginning of war in Europe would accelerate. As with so many early supporters of Hitler (and Gruber was in some illustrious, if often opportunistic company here), most expressions of even mild sympathy ended with the U.S. declaration of war with Germany in 1941.

The story of his dreams for a completely new stereoscope based on reels holding seven 16mm transparency pairs is told here in more detail than any previous history,

Many biographies of stereo photography pioneers are able to provide little more than the most basic information about their subjects' private thoughts, romantic interests or political beliefs, with much of the information mined from old business directories, patent applications and scraps of letters and records family members may have kept. But the story of View-Master inventor William B. Gruber brackets the mid 20th century, and with access to living family and friends, plus Gruber's many surviving diaries and letters, his daughter has been able to research her subject more thoroughly and deeply than any outsider could have hoped to do.

In *View Master - The Biography of William B. Gruber*, Gretchen Jane Gruber has provided an astounding-ly detailed and intimate look into

1942, but subsequently exonerated. The story is of course deeper and more complex than that, with five chapters in the book covering his long political evolution and including sometimes disturbing, sometimes moving passages from his own writings. William Gruber was, in fact, an enthusiastic, armband wearing Nazi for a time, starting in 1921 when he joined the party in Munich and attended Hitler's early speeches. In 1919, he had been forced to join the "Red Army" during post-war street fighting in Munich that ended the brief rule of the Bavarian Soviet Republic (a key event in the German Revolution of 1918-19). He only escaped with his life by running as fast as he could, finding sanctuary in a building of the Steinheil Optical Company. The experience may have permanently influenced his political thinking.

Settling in Portland in 1925, his piano tuning work brought him into the homes of some of Portland's elite. His passionate defense of Hitler

William Gruber with his stereo camera rig on the aircraft carrier USS Hornet in 1955.



View Master - The Biography of William B. Gruber

by Gretchen Jane Gruber, Mill City press, 2014. Softbound, 345 pages. ISBN-13: 978-1-63413-009-7. Available from gretchenjanegruber@yahoo.com or www.facebook.com/WilliamBGruber for \$17.95 plus \$4 shipping. The author will be happy to sign individual orders. Available in Europe from www.3dworldshop.com.

including of course the pivotal 1938 encounter with Harold Graves of Sawyer's at the Oregon Caves and the part played by his wife Norma. Just how everything came into place to allow production and sales of the View-Master in time for the 1939 fairs in New York and San Francisco is covered, as is the irony of how a failed attempt to order lenses for the first View-Masters from the Steinheil

Optical Company in Munich would give the FBI just the evidence it needed to initiate the process of revoking his U.S. citizenship ("denaturalization") in 1942. The story of how Gruber survived that episode (including a brief "exile" in Idaho), is one of several dramatic high points in the book, with all of it happening at the same time View-Master was producing 100,000 view-

ers and nearly six million training reels for the United States War Department!

The biography makes it clear through multiple examples how America was an ideal fit for a determined self-starter like Gruber—his love for his adopted country enhanced by natural wonders like the Columbia River Gorge,

(Continued on page 39)

Bid on an Image of Utah History at 3D-Con 2015


Auctioneer Robert Duncan has shared a rare Salt Lake City view from this year's Spotlight Auction, and reminds everyone of the features which make the NSA auction unique and particularly advantageous to buyers and sellers alike:

1. A sliding scale commission rate schedule which favors higher value lots.
2. Reserves can be placed on lots.
3. A heavily illustrated paper catalog produced for purchase before the sale by mail, at the convention registration desk and the auctioneer's hotel room, and at the public sale site during the final public preview.
4. A public sale held during the convention, when large numbers of

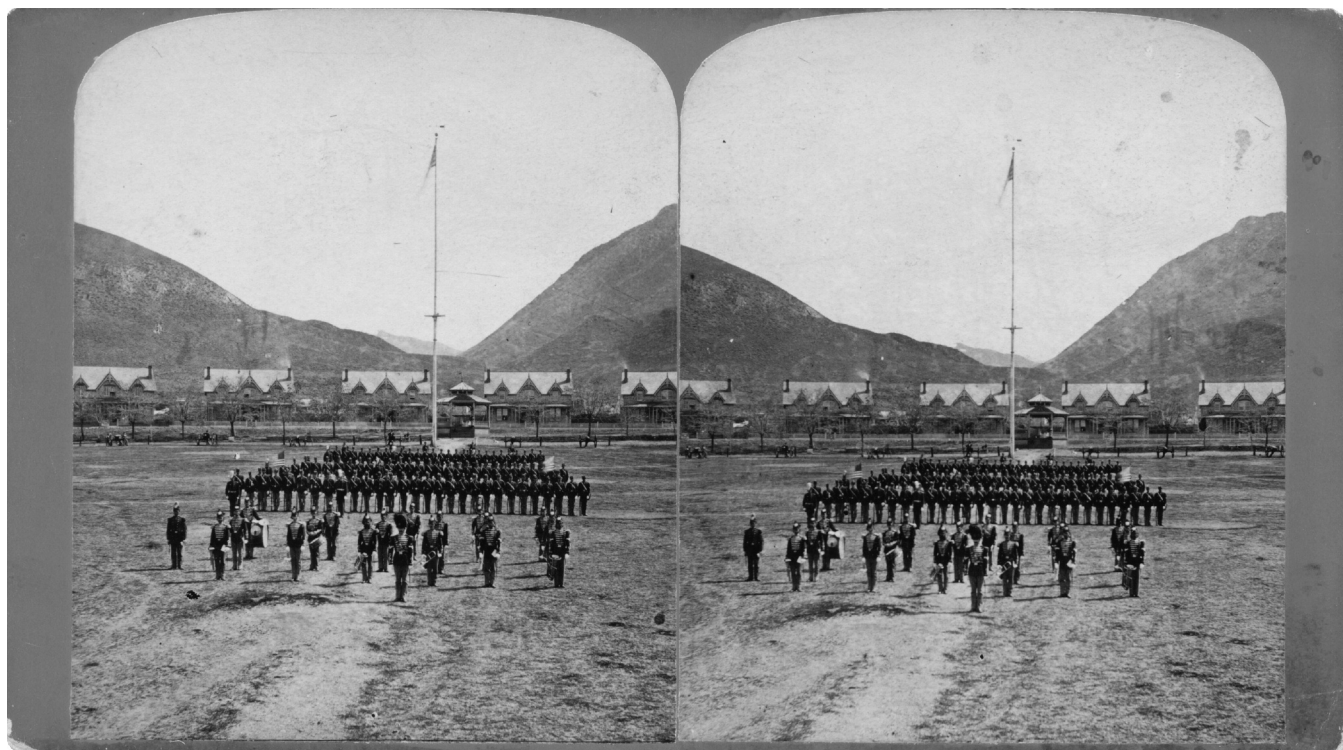
active buyers are in attendance, conducted by an experienced team who have served the NSA in this capacity literally for decades, including auctioneer and cataloguer Robert Duncan, NSA auctioneer since 1980.

5. Consignment commissions lower than virtually any other similar auction.
6. To encourage the highest possible bids, there is no buyer premium.
7. Consignors are usually paid in a prompt four to six weeks after the public sale.

I hope you will consider consigning to this year's NSA Spotlight Auction of Fine Photographica. We are especially looking for higher value single vintage views in popular categories such as Civil War, Western, Native American, Famous People etc., as well as better stereo equipment and accessories.

I can be contacted in advance of shipment for advice and consignment approval by email at oldimage@aol.com, (413) 527-5619 or by snail mail at NSA Auction '15, c/o Robert Duncan, P.O. Box 127 Southampton MA 01073. 

.....
Fort Douglas, UTAH: Dozens of soldiers lined up by "Officers' Quarters" on the "Parade Ground," military band in the foreground. Cabinet size view by C.R. Savage of Salt Lake City in his "Utah Series, Views of the Great West." c.1878, the year Camp Douglas was renamed Fort Douglas. Five Victorian buildings in a row in the background. Small label pasted on the back notes that there is an article on Fort Douglas in the Feb. 1997 issue of the magazine Wild West. VG+ with nice contrast. Rare and desirable. (\$100/200)



George Stacy (Continued from page 21)

to origin was standard operating procedures for the time. E. & H.T. Anthony and M.B. Brady rarely identified the photographer, although they, unlike Stacy, put their own names on the mounts.

Questions Remaining and a Plea for Additional Information

It is hoped that this article has provided a framework upon which to build. There are still plenty of gaps in our knowledge. From whom did the Stacy brothers learn photography? Why are there multiple numbering systems for George's stereoviews? What was George doing in Europe? When and why did he abandon photography? The authors would be grateful for any additional information that can be provided on the Stacy family and their careers.

Acknowledgements

Anne E. Peterson, curator at DeGolyer Library, Southern Methodist University, provided the Rosetta stone that resulted in the collaboration of the authors when she supplied information from the 1860 census to Keith Brady that revealed that George and James Stacy were born in Maine and their respective ages. This information resulted in a search for genealogical information, which led to contacting Jean Stacy Gore who had done extensive genealogical work on the Stacy family. We thank Carol Johnson, curator of Prints and Photographs at the Library of Congress for her assistance in making the Gottheim collection available. Larry Gottheim over the course of many years has always been willing to share his knowledge and he put together a marvelous collection of Stacy images, with many extraordinarily rare views. Marianne Leese, The Historical Society of Rockland County, NY provided land transaction information and helpful insights. Frederick Sherfy lent his Stacy and New York Stereoscopic collections for study, assisted in the review of materials at the Library of Congress and made improvements to the manuscript. All images are from the collection of Keith Brady unless indicated otherwise.

Notes

1. Darrah, W.C., 1977. *The World of Stereographs*. Self published, Gettysburg. p. 25.
2. Treadwell, T.K., 1997. *The Stereoviews of George Stacy*. The Institute for Photographic Research, Monograph Series, #2, Fourth Edition, January 1997, pages not numbered.
3. Johnson, Henry and Frederick S. Lightfoot, 1980. *Maritime New York in Nineteenth-Century Photographs*. Dover Publications, p. xiii.
4. Treadwell, 1997.
5. Biographical Review - Somerset, Piscataquis, Hancock, Washington, and Aroostook Counties, Maine, 1898, Vol. XXIX, page 362. (included in Biography of William A. Stacy)
6. Personal correspondence to Jean Stacy Gore from Town Clerk, Sangerville, Maine, May 3, 2002 listing the birthdates of all of Hiram and Adriana Stacy's children, Stacy family information in possession of Jean Stacy Gore and the 1850 US Census.
7. <http://website.nbm-mnb.ca/CAIN/english/stereographs/> Accessed October 8, 2012.
8. There is no mention of George Stacy in the 1851 or 1861 Canadian censuses and a search for other references to a George Stacy in New Brunswick in this time period turned up nothing. Personal communication: Julia Thompson, Photograph Archivist, Provincial Archives of New Brunswick, October 11, 2012.
9. The 1860 US Census indicates that George and James were born in Maine and gives their ages as 29 and 23. This corresponds to the genealogical data from correspondence to Jean Stacy Gore from the Town Clerk, Sangerville, Maine, May 3, 2002. The correspondence lists the birthdates of Hiram, Adriana and all the children. Death dates are from gravestones for Hiram, Adriana, and James Green Stacy. (Jean Stacy Gore collection).
10. Neither Stacy nor New York Stereoscopic Company is listed in the 1858-59 or 1859-60 Business directories. An advertisement in the New York Daily Tribune from April 1, 1859 states that D. Appleton was the sole agent for the New York Stereoscopic Company.
11. Bryan, Vermanne, 1997. Laura Keene: A British Actress on the American Stage, 1826-1873. McFarland & Co., Jefferson, NC, 222 p.
12. Baker, William J., 1972. Anglo-American relations in miniature: The Prince of Wales in Portland, Maine, 1860. *The New England Quarterly*, Vol. 45, No. 4, pp. 559-568.
13. Gottheim Collection, Library of Congress, Container #6.
14. Civil War draft registration record signed July 1, 1863 indicates George Stacy was married. Draft registrations for 1863 through 1865 confirm his business address as 691 Broadway. National Archives and Records Administration; Consolidated Lists of Civil War Draft Registration Records, 1863-65.
15. Richman, Jeffery I., 1988. It wasn't just the Anthonys - Six other New Yorkers who produced early stereoviews of New York City. *Stereo World*, Vol. 16. No. 3, pp. 10-11. Richman got the residential and business addresses from New York City business directories. A May 22, 1861 New York Times article on Stacy photographing the 5th NY Zouaves at Fort Schuyler, NY gives his business address as 691 Broadway.
16. Richman, 1988.
17. Other references to Stacy at Fort Monroe include *The Diary of George Templeton Strong*, which has a Stacy image of Strong sitting with 5th NY Zouave soldiers. Strong states that the photograph was taken June 4, 1861; five Stacy Ft. Monroe images are reproduced, with credit to Stacy, in the June 29, 1861 issue of *Harper's Weekly*; and early printings of the stereoviews bear the label "Stacy's Fortress Monroe Stereoscopic Views".
18. A CDV of this same image is in the Gottheim collection at the Library of Congress and bears Stacy's name. Information on the Dictator is from www.history.navy.mil/danfs/d4/dictator.htm, accessed December 12, 2012.
19. Stacy's business address was 691 Broadway. Across the street from Lincoln's catafalque can be read the address 688.
20. Richman, 1988.
21. Kelbaugh, Ross J., 1988. *Directory of Civil War Photography: Volume 2. Pennsylvania, New Jersey*. Historic Graphics, Baltimore, MD.
22. Larry Gottheim, personnel communication, July 15, 2013. He acquired the album, which contained 40 CDVs, all others being portraits, in June 1992. Some of the CDVs are by James G. Stacy and bear addresses for his studios in Maine and New Jersey.
23. Larry Gottheim and the authors have never seen an ambrotype identified as being by George Stacy, although considering his lack of self-promotion on his stereoviews, his ambrotypes may simply be unidentified as to photographer.
24. Contraband was a term applied to slaves who escaped to Union lines. Early in the war the army determined they would not return slaves as "property", but would let them stay within union lines as contraband of war. Many were employed by the Union army as laborers, such as the man in the CDV.
25. Richman, 1988.
26. Deeds at the Rockland County Clerk's Office. Personnel Communication, Marianne Leese, Senior Historian, The Historical Society of Rockland County, June 28, 2013.
27. Rockland County Atlas, 1876, Ramapo Township, published by F.A. Davis & Co.
28. Mabie, Roy W., *The Stereoscope and Stereograph*, 1942. Published by R.W. Mabie's

- Stereoscopic Galleries, Fort Lauderdale, Florida, p. 13.
29. Gihon and Thompson address given as 812 Arch Street, Philadelphia. According to Ries and Ruby (1999, *Directory of Pennsylvania Photographers 1839-1900*) they were at this address from 1871 to 72. From 1869-70 Gihon was in partnership with Jones (Brey and Brey, 1992, *Philadelphia Photographers 1840-1900*).
 30. http://www.surveyhistory.org/lowell_&_senter1.htm accessed January 21, 2013.
 31. Official Gazette of the United States Patent Office, Vol. 14, July 1 to December 30, inclusive, 1873; and associated US Patents. And American Institute of the City of New York, for the Year 1873. Transmitted to the Legislature, April 14, 1874, pp. 53 and 62.
 32. The man in the pictures matches the physical description on the passport, but more importantly he is the same man who appeared in a stereoview for sale on eBay several years ago that was identified as "Stacy and his operators". It showed two men, the younger probably James G. Stacy, and several young women. The man also is standing by his camera in a Stacy stereoview (copy print of this Stacy view is in the Gottheim collection); and an unidentified CDV portrait of this gentleman occurs in the Gottheim collection with a James G. Stacy backlabel.
 33. Mabie, Roy W., *The Stereoscope and Stereograph*, 1942. Published by R.W. Mabie's Stereoscopic Galleries, Fort Lauderdale, Florida, 72 p.
 34. Darrah, p. 25
 35. Treadwell, T.K., 1997. The exact date on the stamp is March 30, 1874.
 36. 1870 US Federal Census and 1870 Industry Census.
 37. George Stacy is not listed in the 1891/92 Paterson, NJ business directory.
 38. Deeds at the Rockland County Clerk's Office. Personnel Communication, Marianne Leese, Senior Historian, The Historical Society of Rockland County, June 28, 2013.
 39. Craig, John, 2003. *Craig's Daguerrian Registry*, Revised Edition, Vol. 1, p. 355.
 40. Biographical Review, Vol. XXIX, Containing Life Sketches of Leading Citizens of Somerset, Piscataquis, Hancock, Washington and Aroostook Counties, Maine, Biographical Review Publishing Company, Boston, 1898, p. 361.
 41. Examples of both addresses occur in the Gottheim collection, Library of Congress.
 42. <http://freepages.genealogy.rootsweb.ancestry.com/~silversmiths/makers/silversmiths/16289.htm>. Accessed April 9, 2013.
 43. Harry later moved to California and was Vice President of a Stationary company. The death notice for Adrianna Melville Stacy is from an unknown newspaper found in the Forbes Family Bible in possession of a Stacy family member. Adrianna's death date is recorded as October 25, 1903 in the Forbes Family Bible.
 44. Based on examination of over three hundred stereoviews in the first author's collection and the collection of Frederick Sherfy. A less rigorous examination of the Gottheim Collection confirmed the ratio of the two styles.
 45. Larry Gottheim personal communication, March 2013. Also, the image shown in Figure 13 is found on a London Stereoscopic Company mount and was taken from the exact same camera position, although it is not the same negative as evidenced by movement of people. 📷

The Society and Beyond (Continued from page 8)

In February of 2002, I was a guest of David, his wife Debbie and daughter Rebecca at their home in Soquel. Rebecca was about ten years old, and I remember mom and dad spending the evening working with her on a school project. She seemed to be blessed with their artistic talents. The next day, David and I took Highway 101 along the ocean, photographing the sites of Limekiln Falls State Park, Edward Weston State Park and eating at the villages along the way.

Although David was a world class stereo photographer, I remember him most as a gentleman, a teacher and a friend. Whenever my wife Sherryl and I met David at an NSA Convention, he always had a great smile and a friendly greeting for us.

See the genius of David by visiting www.davidmleephography.com.

Georgette Freeman:

I was on "team David" for some eight years, 1995-2003. Together with Bill Lee and later with the addition of Mart McCann as collector and exhibitor as well as shooter, we took stereo cards as far as we each could go.

On team David, Bill and I functioned as sparring partners for David and he for each of us. David's view of competition didn't seem to be of the zero-sum-game variety where if I had something, he didn't. No, he seemed to want us to be working at our very best so that he, in turn, would be spurred on to do even better than he had before. And that's not to say that we didn't try to "win" on our own, but our imagery wasn't David's, he of the rocks, trees, and flowing streams. And did I mention that David also had phenomenal technique?

Legend has it that to sync shutters on cameras hundreds of yards apart in truly vast landscapes and in the era before cell phones, David would signal the moment of exposure to the person on the second camera by shooting off a blank round from a starter pistol. David's view, "Devil's Tower," probably synched using a cell phone, is of this variety and shows what can be done if one takes the time to get the stereo base right. [See SW Vol. 26 No. 1, page 21.]

Technique aside, David's subject matter resonated with a wide audience in the stereo world. It's my understanding that after the 120-slide viewer kits became available in the early part of this century, David was kept very busy trying to fill the demand for 120-chrome views, as well as stereo cards. Much like late 19th-century stereographers, David probably found himself shooting multiple formats from the same tripod holes.

During those years, team David would meet up at various restaurants and pizzerias near Hillsdale, CA, to show off our latest and greatest views, discuss technique, make plans for the next NSA convention, pass on SSA stereo card circuit boxes, and just generally keep each other caught up on our respective interests. However I eventually discovered book arts while Bill focused more on acrylic painting, Mart moved to Portland and got very involved in the Portland's 3D Center for Art and Photography, and David—well, David kept on doing what he did best.

And now, he's gone. 📷

For Sale

3-D INTERNATIONAL TIMES. Vol. I No. 1 (01/1981) through Vol. 3 No. 7 (07-08/1983). Complete; perfect condition. Best offer. Buyer will specify/pay shipping. Contact Curtis Siller: c.siller@ieee.org.

ARCHITECTURE and Design Classics in View-Master® 3D including houses by Frank Lloyd Wright, Bruce Goff, Charles Eames and others. For full listing, visit view-productions.com

BACK ISSUES of *Stereo World* magazine. These are new old stock and span mainly from volume 16 (1989) to volume 27 (2000) but I have other issues too in smaller quantities. Please see my web page: <http://www.drt3d.com/SW/> or contact George Themelis at drt-3d@live.com, 440-666-4006.

CENTRAL PACIFIC RAILROAD Photographic History Museum. Stereographs of the first transcontinental railroad are now on display at: <http://CPRR.org>.

REEL 3-D NEWS. Vol. II, No. 7 (08/1979); and Vol. III, No. 1 (01/1980) through Vol. III, No. 11 (12/1980). Perfect condition Best offer. Buyer will specify/pay shipping. Contact Curtis Siller: c.siller@ieee.org.

STEREOVIEW AUCTION PRICES. Only \$10.00 in CD format!! Great for people buying from auctions and for collectors who want to know the latest realized auction values. Only numbered views over \$50 are listed. Doc Boehme, PO Box 326, Osakis, MN 56360.

THE DETROIT Stereographic Society invites you to attend our monthly meetings at the Livonia Senior Center, on the second Wednesdays, September through June. Visit our website www.Detroit3D.org or call Dennis Green at (248) 398-3591.

VISIT www.stereoscopy.com/3d-books and have a look into the three View-Master Collector's Guides: a total of 1,616 pages of View-Master information, including 96 color pages showing old V-M ads and 1,250 V-M packet covers.

Wanted

ALABAMA STEREOVIEWS. Michael McEachern, 711 South 3rd St., Hamilton, MT 59840. (406) 363-7507. cave3D@msn.com.

ALASKA & KLONDIKE stereos needed, especially Muybridge; Maynard; Brodeck; Hunt; Winter & Brown; Continent Stereoscopic. Also buying old Alaska photographs, books, postcards, ephemera, etc. Wood, PO Box 22165, Juneau, AK 99802, (907) 789-8450, dick@AlaskaWanted.com.

ANY IMAGES of Nevada City or Grass Valley, California. Mautz, 329 Bridge Way, Nevada City, CA 95959, cmautz@nccn.net.

BLACK HILLS Stereoviews from 1874-1880, and photographers. (Book in progress.) Also want any other Dakota, So. Dakota and No. Dakota photographs and stereos. Robert Kolbe, 1301 S Duluth Ave, Sioux Falls, SD 57105, (605) 360-0031.

Wanted

CANADIAN VIEWS: Montreal and Quebec City stereos, larger formats and photo albums wanted! Taken before 1910. Especially Vallee, Ellison, Notman, Parks, or other fine photographers. Email Pierre Lavoie at papiolavoie@hotmail.com or call (418)440-7698.

COLLECT, TRADE, BUY & SELL: 19th Century images (cased, stereo, Cdv, cabinet & large paper) Bill Lee, 8658 Galdiator Way, Sandy, UT 84094. billleete@juno.com.

Specialties: Western, Locomotives, Photographers, Indians, Mining, J. Carbutt, Expeditions, Ships, Utah and occupational.

HECKLE & JECKLE 3-D Comic Books from the 1980s, any information on their existence. Also interested in foreign language 3-D comic books and original 3-D comic book artwork. Email Lawrence Kaufman - kaufman3d@gmail.com or call 951-642-0691.

HIGH QUALITY stereoscopic 3D digital photographs to license with our brand new 3D viewer for sale in UK shops this year. All subjects needed: nature; landscape; animals; cars etc. Please enquire at: lyndsay@flipscope3d.com.

Wanted

I BUY ARIZONA PHOTOGRAPHS! Stereoviews, cabinet cards, mounted photographs, RP post cards, albums and photographs taken before 1920. Also interested in Xeroxes of Arizona stereographs and photos for research. Will pay postage and copy costs. Jeremy Rowe, 2120 S. Las Palmas Cir., Mesa, AZ 85202.

KEYSTONE VIEW SALESMAN MANUALS, circulares, and ephemera - originals, reprints, or xeroxes wanted. The earlier the better! Email Leigh Gleason, leigh.e.gleason@gmail.com or call 951-213-1501.

LOOKING FOR an E&HT Anthony catalog of stereoviews, if such item exists! Digital or paper edition, possibly by Tex Treadwell. Contact Bill @ Bstahl7@comcast.net.

MUYBRIDGE VIEWS - Top prices paid. Also Michigan and Mining - the 3Ms. Many views available for trade. Leonard Walle, viscata@aol.com.

O.S. LEELAND. Writer seeks images and information on South Dakota photographer O.S. Leeland. He produced stereos mainly in 1904. The mounts read "Leeland Art & Mfg. Co, Publishers, Mitchell, South Dakota." Cynthia Elyce Rubin, 8507 Giovana Court, Orlando, FL 32836, cynthiaelyce@earthlink.net.

SINGLE VIEWS, or complete sets of "Longfellow's Wayside Inn" done by D. C. Osborn, Artist, Assabet, Mass., Lawrence M. Rochette, 169 Woodland Drive, Marlborough, MA 01752.

Carl's Clean & Clear Archival Sleeves Polypropylene Acid Free

Cdv (2-3/4 x 4 3/8)	100 for \$ 9	1000 for \$ 80
Snapshot (3-1/4 x 4-3/8)	100 for \$ 9	1000 for \$ 85
Postcard (3-3/4 x 5-3/4)	100 for \$10	1000 for \$ 90
4 x 5	100 for \$10	1000 for \$ 90
Stereo (3-3/4 x 7)	100 for \$11	1000 for \$100
Cabinet (4-3/8 x 7)	100 for \$12	1000 for \$110
Large Cabinet (4-1/2 x 7)*	100 for \$12	1000 for \$110
5 x 7	50 for \$10	200 for \$ 35
#10 Cover (4-38 x 9-5/8)	50 for \$11	200 for \$ 35
Boudoir (5-1/2 x 8-1/2)	25 for \$ 9	200 for \$ 60
8 x 10	25 for \$10	200 for \$ 70
8-1/2 x 11	20 for \$10	200 for \$ 85
11 x 14	10 for \$10	100 for \$ 75
16 x 20	10 for \$25	100 for \$200
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Wanted

STEREO WORLD back issues. Vol. 1, #6., Vol. 2, #?s 1 thru 6, Vol. 3, #1 and #2. Email steve@eightiron.com with price and condition.

STUTTGART (Germany) views. Mostly looking for flat-mount views labelled "Stuttgart", "Württemberg - Stuttgart", "Cannstatt" or "Berg". Also views by Brandseph, Autenrieth, Schaller or Zabuesnig. Contact Alexander by e-mail at klein@stereoscapy.com or (415) 852-9911.

SURPRISE TISSUES wanted, especially unusual ones other than moons and clouds. Will buy or trade. Please send details to britishstereos@hotmail.com.

As one of the benefits of membership, ANSA members are offered free use of classified advertising. Members may use 100 words per year, divided into three ads with a maximum of 35 words per ad. Additional words or additional ads may be inserted at the rate of 20¢ per word. Please include payments with ads. We cannot provide billings. Ads will be placed in the issue being assembled at the time of their arrival unless a specific later issue is requested.

Send all ads, with payment, to:
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5610 SE 71st, Portland, OR 97206.

(A rate sheet for display ads is available from the same address. Please send SASE.)

Wanted

THE DETROIT Stereographic Society invites you to attend our monthly meetings at the Livonia Senior Center, on the second Wednesdays, September through June. Visit our website www.Detroit3D.org or call Dennis Green at (248) 398-3591.

WHITE MOUNTAINS: Early photographic views and stereoviews of new Hampshire White Mountain and northern NH regions, 1850s-1890s wanted for my collection. Town views, main streets, bridges, homes, occupational, coaches, railroads, etc. E-mail images to dsundman@LittletonCoin.com, or send photocopies to David Sundman, President, Littleton Coin Company, 1309 Mt. Eustis Rd., Littleton, NH 03561-3735.

WILLIAM ENGLAND/LSC: American views. Need scans of: Indian women at bead-work; A wayside scene/organ-grinders; The flume, White Mountains (with WE blindstamp). Information on boxed set of this series? Please contact Gerlind Lorch at william.english@web.de.

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William Gruber

(Continued from page 35)

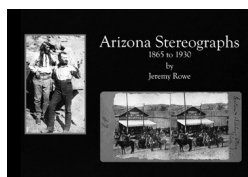
Mount Hood and others surrounding Portland. The amazing success of View-Master following the war years is told from a personal and family point of view. The author points readers to existing books and groups (like the NSA) that provide details of View-Master technical history and collecting information. And in fact there are no stereos in the book, which contains only flat photos from various periods in Gruber's life. The stories behind his now highly collectible View-Master illustrated books on wildflowers, mushrooms, Chinese art and human anatomy document his passion for these subjects and his desire that the View-Master become a valued educational tool.

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Harry S Truman

(Continued from page 5)

for reelection against New York Governor Thomas Dewey (who had previously lost to FDR in 1944). For a time it seemed Truman would lose and polls confidently predicted that result. But Truman stumped the country by train in a vigorous whistle-stop tour and the morning after the election gleefully displayed a newspaper with the classic (and erroneous) headline: "Dewey Defeats Truman."

While Truman had been successful in curbing Soviet ambitions in Europe, the inept Chinese government of Chiang Kai-Shek fell to Mao's Communists in 1949. Then in June 1950, the Communist North Koreans poured across the 38th Parallel to invade South Korea. Truman immediately authorized the use of American troops to halt the North Korean advance. Shortly thereafter, Gen. Douglas MacArthur landed behind the enemy lines at Inchon and the Communist invasion collapsed.

So far so good. But MacArthur, convinced that the Chinese would not intervene, pushed well beyond the 38th Parallel almost to the Chinese border. He was wrong. Tens of thousands of Chinese troops stormed across the Yalu River and drove MacArthur's forces back, forcing a stalemate. MacArthur demanded he be allowed to bomb targets in China, threatening a wider war and a possible Soviet response in Europe. When MacArthur persisted in openly criticizing the Administration, Truman had no recourse but to relieve the popular general of his command. MacArthur returned to a hero's welcome in the States and Truman's popularity plummeted. The Republicans returned to power in 1952 with their own war hero, as "I Like Ike" became the slogan of the decade.

Truman lived on until November of 1972, almost twenty years after leaving the White House, long enough to be amused by historians naming him a "near great" President. Yet he *had* presided over a critical period and faced numerous tough decisions unflinchingly. In the words of one of his own sayings, there had been no need for him to "get out of the kitchen"; here was one President who clearly *could* "stand the heat." 🐶

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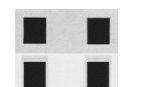


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